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# American Art News

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NEW YORK, MARCH 18, 1922

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## CANADIAN MEMORIAL WILL BE COLOSSAL

Stone and Bronze Monument at Ypres, 225 Feet Long and 130 High, Designed by W. S. Allward, Once a Carpenter

TORONTO—Walter S. Allward, of Toronto, recently awarded the contract by the Canadian Battlefields Commission to create the memorial to Canadian soldiers on Hill 62 at Ypres, will soon go to Europe to begin work. Several years will be required to finish the memorial, which will be in stone and bronze and will cost in the neighborhood of \$1,000,000.

The monument will be Canada's tribute to the thousands of her soldiers who made the supreme sacrifice in the Ypres salient. Seven other memorials, all of one design, by A. Clemensha, of Regina, Canada, will be placed in different battlefields in France by the Canadian people, but that of Ypres will be the one great national testimonial. It will be 225 feet long and 130 high. Its lower walls will rise forty feet from a base of solid granite, symbolizing the impregnable wall of defence offered by the Allied armies.

At the bottom of the wall two groups of defenders will stand out, one aggressive, the other expressing sympathy for the ravaged country. Above these will appear the mouths of guns covered with the laurel of victory and the olive of peace, while below is suggested a grave decorated with helmet and accoutrements. At each end of the Wall of Defence a majestic stairway leads upward to a higher level facing a still higher wall, and suddenly at the center appear two gigantic pylons, rising over 100 feet, flanking a great central field, where stands the Spirit of Sacrifice throwing the torch to his Comrade.

These two symbolic figures, looking upward, see the figures of Peace, Justice, Knowledge and Truth for which they fought, chanting a hymn of peace. Around these figures are the shields of the Allied Nations. On the outer facets of the pylons is the Cross, while at the back are the figures of the Mother and Child, and others symbolizing humanity. In its massiveness of conception and grandeur of design the memorial has been likened to the Pyramids. The judges who chose it from 160 designs submitted were noted sculptors and architects from Britain, France and Canada.

Walter Allward was born in Toronto forty-six years ago. His father was a carpenter, and his mother was distantly related to the family of Sir Isaac Pitman, of shorthand fame. The son started life as a carpenter, but at 19, his studies of plaster casts, pictures and other reproductions of the work of Michelangelo, Rodin and other artists had determined him to be a sculptor. He met with no encouragement from his family or friends, but when he submitted a model for a statue of Governor Simcoe, to be erected in Parliament Square, Toronto, and the design was accepted, Toronto people realized that a genius had developed among them.

## German Artists Form a Society to Aid Their Economic Condition

BERLIN—In Frankfurt-on-Main a meeting of members of a "Society for the Economic Interests of Artists" in Germany was well attended. The fact that such an organization exists has already had a favorable effect in transactions with editors. The society aims also at regulating the connections between artists and all kinds of employers.

The most decided opposition against the new turn-over-tax is also on its program. A decision was reached to start an agitation for the entire immunity from taxation of fine art, as well as applied art.

Bad as is the situation of German artists it is infinitely better than that of their brethren in Austria. Exhibitions in Vienna are among the rarities now.

## Paris Still Debating Admission of Germany to 1924 International

PARIS—Whether the Germans are or are not to take part in the big international exhibition of art to be held in 1924 is still a moot point. The chief organizer, M. Armand Dayot, thinks they should. Others like Georges Lecomte, the writer, who the other day was enthusiastically praising the kindergarten system of education invented by the German, Froebel, thinks they should not, and has opened an inquiry on the matter in one of the leading reviews.

## Eddy Exhibition at East Orange

Henry S. Eddy's exhibition of landscapes recently held at the Babcock Galleries has been invited to East Orange, N. J., where it will be held in the library, beginning next Monday.

## Connoisseur Buys Eddy Landscape



"HOMEWARD"

By HENRY S. EDDY

Acquired by a New York collector from the artist's recent exhibition at the Babcock Galleries

## DANIEL GARBER GETS FIRST ALTMAN PRIZE

National Academy Honors the Winner of the Corcoran's Chief Award—Gardner Symons Captures Second Altman Prize

Prize winners at the spring exhibition of the National Academy of Design, which opens in the Fine Arts Building, March 24, are:

Altman prize, \$1,000, Daniel Garber, N. A., for a painting, "Tohickon."

Altman prize, \$500, Gardner Symons, N. A., for a landscape, "Glean on the Hilltops."

Thomas B. Clarke prize, \$300, Miss Gertrude Fiske, for a painting, "The Carpenter."

Ellin P. Speyer Memorial prize, \$300, Amory C. Simons, for a sculpture, "New York Fire Engine Horses."

Julius Hallgarten first prize, \$300, Aldro T. Hibbard, for a painting, "Late February."

Julius Hallgarten second prize, \$200, Robert Philipp, for "Portrait of Himself."

Julius Hallgarten third prize, \$100, Louis Ritman, for "Sunlit Window."

Isaac N. Maynard prize, \$100, De Witt Lockman, N. A., for "Portrait of Cullen Yates, N. A."

Saltus medal, Anna Vaughn Hyatt, A. N. A., for a sculpture, "Diana."

Mr. Garber won the first prize at the biennial exhibition in the Corcoran Gallery, Washington, last fall with a painting entitled "South Room—Green Street."

## MR. DUVEEN SEEKS SEAT IN PARLIAMENT

Cousin of Duveen Brothers, Though Not Connected With the Famous Firm, Is Expected to Represent Art World

LONDON—Mr. Geoffrey Duveen is standing as a Conservative candidate for the Bow and Bromley division at the next election. He is the only son of Henry J. Duveen and a cousin of Sir Joseph and Benjamin Duveen, of the international firm of art dealers.

While not connected with Duveen Brothers in a business way, Mr. Duveen has always been interested in art, and should he be elected the cause of art would have good representation in Parliament. He is of independent means. His wife is the daughter of Mr. Lewis, of the South African diamond firm of Lewis & Marks.

Mr. Duveen was in the navy during the war, and on five different occasions the ship on which he served was torpedoed. He is about forty-two years of age. Artists as well as dealers are hoping for his election, for, as was remarked lately, "if the interests of art were but as strongly maintained in the House as those of banking and brewing, what a Renaissance we might enjoy!" —L. G. S.

## A Typical Work by Ufer



"WATER HOLE"

By WALTER UFER

Courtesy of the Carson Pirie Scott & Company Galleries, Chicago

## CURRENT SHOWS IN NEW YORK GALLERIES

Jaime E. Carret's Paintings Are Low in Tone But Rich in Beauty—Dean Cornwell Exhibits His Illustrations

The beautiful and rich, yet restrained and sensitive art of Jaime E. Carret is being shown in proper surroundings at last, at the Babcock Galleries. New Yorkers on two previous occasions have had imperfect opportunities to see this artist's work at the erstwhile Touchstone Galleries, where the lighting effects were particularly unsuited to them, for both landscapes and figure subjects are in a low tone and their remarkable qualities must be revealed in daylight or, at least, under conditions resembling it. Connoisseurs who, at the other two exhibitions, got a glimmer of the real beauty of these paintings, will be delighted with the present ideal showing of them.

Mr. Carret paints in a color world of his own, so quiet and so unobtrusive that we who are used to the bright pigments of the moderns must pause and readjust ourselves before we can see the tremendous power and the singing beauty of his work. The readjustment is well worth the making, however, for the reward is that which comes to the amateur who learns to love a work of art for the deeper message it bears rather than for its superficial charm.

"Glimpse of the Hackensack" is one of the best of the landscapes; it is rich in color, yet restrained, the prevailing tones being grey greens and reddish gold. "Scurrying Clouds" has a lyrical sky whose movement is emphasized by a lonesome, almost bare tree, immobile in the foreground. "Indian Summer," deep and rich, is distinguished by great simplicity of treatment. The drama of the elements is poignantly interpreted in "After the Shower" and "The Sun Victorious."

A self-portrait, whose color and tonality remind one of the old masters, is called "Study in Gold and Green." A group subject, with remarkable tonality and management of mixed light, is "For Charity."

## Westerberg, Poet and Colorist

John Westerberg, who also has an exhibition at the Babcock Galleries, is both poet and colorist. The two words are used in this order because the eighteen pastel landscapes in the group reveal that he never reaches the limit of his power as a colorist unless he is stirred by the poetry of the scene. Some of the works are superlative in their appeal, and these invariably express deep feeling in addition to their charm of composition and color.

Most exquisite of all, perhaps, is "Blue and Gold," whose color and design is very precious. "Golden Sunrise" owes its charm to pure virtuosity of color and to the sentiment that informs it. "Old Apple Tree" is much more definite, and half of its success is due to the design. There is poignancy of atmospheric effect in "Early Morning on the Shrewsbury," and this is even more accentuated in "Clearing." "Late Afternoon" in restrained reds and gold is full of sentiment.

Although Mr. Westerberg has painted for years—as is proved by his masterly and spontaneous use of pastel—this is the first time he has held an exhibition. That he bided his time, until he had something worth while to show, bespeaks almost as much for him as his art itself.

## Dean Cornwell's Illustrations

Until recently Dean Cornwell's fame as an illustrator has rested on his work in black-and-white, but through his exhibition of illustrations in oils shown in the Art Center under the auspices of the Society of Illustrators, it was made plain that in this new field he has surpassed both in power and charm all his work in the more limited medium. His twenty-eight paintings are chiefly illustrations for Ibañez' novel "The Torrent," a tale that called for both action and pensive moments and afforded opportunity for vigorous color.

That Mr. Cornwell rose to each occasion is amply demonstrated in all of these pictures, whether it be in the scene of violence of a gang of piratical looking men carrying away the fittings of a church, the moonlit scene on a Venetian canal with two figures in evening dress in the gondola, or the illustration of a fight between a Spanish man and woman. In this last illustration the look of sick fear in the woman's eyes is a striking note, that gleams out of the swirling action and the high tones of her white and scarlet costume.

In spite of the wide range of his palette, the singular depth of his color, it is this feature of human expression that stands out so forcibly in Mr. Cornwell's work, marking it as illustration that illustrates not alone action but emotion. How much of this feeling he can put into his paintings is shown in the

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seated figure of the old priest, waiting as for an audience with a superior, and the woman and soldier on a flatboat, the man wearing the uniform of the United States cavalry. This is illustration of the highest order.

### French Masters at Tooth's

The French paintings which are shown at Arthur Tooth & Sons include some fine examples from the XVIII century and Barbizon Schools. "An Opening in the Forest" by Diaz has all the depth and richness associated with his name, and Lhermitte's "Harvesting" is peculiarly rich in tone with its mixture of sunlight and shadow—the darkness of the foreground and its stooping figures providing a contrast for the mellow glow with which the sunset envelops the great haystack.

Two small Daubignys afford interesting comparison, one executed somewhat broadly, and the other embodying all those finer qualities of finished delicacy inherent in his art.

Three artistic generations are represented in Troyon, his pupil, Van Marcke, whose "Printemps" is a fine example of cattle painting, and Marie Dieterle, a daughter of Van Marcke, who continued the tradition of her father with a slightly broader technique.

Among the earlier paintings, de Largillière's portrait of the Comte de Séghur is typical of the best manner of the period, and is admirable in its handling of rich textures. Another interesting example is Van Loo's portrait of Panini, which has decided animation and vigor. "In the Vineyard," by a pupil of Boucher, has the charm and vivacity which belong to the painters of XVIII century.

### Lepère, Master of Wood Engraving

Wonder grows on wonder before the wood engravings by Auguste Lepère hung in two rooms in the Knoedler Galleries. That he deserves the title of "the greatest wood engraver," given to him by Mr. Pettee in the informative introduction to the catalogue, is apparent after studying the products of his amazing talent. For he engraved many blocks that have all the delicacy of an etching, and others that for the treatment of lights and shadows have no parallel in modern engraving. Moreover, his engravings have the value of recording the social spectacle in Paris in the '80s and '90s, which adds historic worth to their artistic qualities.

The prints in this exhibition come from a collection formed by M. A. Lotz-Brissonneau, friend and patron of Lepère, who died in 1918. Many of his engravings were made as illustrations, in our country for Scribner's and Harper's magazines. He had a feeling for animated movement that is to be noted particularly in such prints as "Les Vendages," a procession in rural France in honor of the

vintage season; in the "Fête Donnée aux Tuileries," a view of a gorgeous supper party; and in the night view of Parliament House in London, a marvellous piece of wood engraving.

Of how delicate his art could be the simple print of two shrimps, printed in pink, is a perfect illustration, and of how vigorous, the "Pêcheurs de Crevettes" is a superb example. Wood engraving, for the most part, is an art rather remote from life. It was a part of Lepère's genius to make it intensely human.

### Boardman Robinson's Satire

In his "Arms Conference Series" of drawings and lithographs on exhibition in the Whitney Studio Club, 147 West Fourth street, Boardman Robinson has developed his spirit of satire to the point where it is likely to hurt the feelings of a lot of folks in Washington and elsewhere. The drawing "Masks," showing a group of the leaders of the Disarmament Conference equipped with those disguises, is one of his simplest themes, but it contains the spirit of such gatherings to a marked degree.

"China's Conception of the Open Door" is another grim conception, the figure symbolizing the Oriental republic standing in a doorway of the conference room labelled "This Way Out."

Mr. Robinson made a series of portraits of leading figures at the conference of which the best are the heads of Ambassador Jusserand, Admiral Le Bon and Elihu Root. He also includes a head of De Valera and a full length figure of Ambassador George Harvey that is reminiscent of Phil May's manner. In a graver vein are his lithograph of the head of Walt Whitman, and his portrait of Lincoln.

The artist shows "Funeral of the Unknown Taxpayer," and "The Board of Directors" startled by the word "Investigation" appearing on the wall behind them. The exhibition will continue through March 26.

### Modern Paintings—Arnoux Drawings

The exhibition of modern paintings at the Belmaison Galleries, John Wanamaker's, lasting through the month, includes the work of eighteen artists and represents three nations—France, Russia and our own. Among the expressions of the French spirit, the Cubist paintings of Picasso, Jean Metzinger and Diego M. Rivera have particular interest. The brilliant fantasies of Natalie Gontcharova and Mikhail Larionov are representative of the spirit that moves the artist radicals of Moscow. Their contributions to the present exhibition come from the Salon d'Automne in Paris. Typical of the trend of French art of today are the landscapes and nudes of André Derain, Kees Van Dongen and Maurice de Vlaminck.

Among the Americans, Thomas H. Benton shows a large and ambitious group entitled "The Beach," of remarkable vitality and exuberant with emotion. Preston Dickinson says something very significant about the power and fascination of a modern industrial plant in "Factories" and Charles Demuth experiments in an interesting manner with straight lines in "Property of the Red Queen," which is no more than a stairway, in distinctly modern fashion. Charles Sheeler unites precision of line and a touch of modernistic free-

dom in "Bucks County Barn." Lyman Sayen, Albert Gleizes, Louis Marcoussis, Wood-Gaylor, William Yarrow and Miklos are also represented.

Another gallery is given to flags and drawings of French martial scenes by Guy Arnoux, a leader among the "Imagistes" in Paris. His flags are well calculated to increase the glamour of war, and his drawings of battle scenes, from the campaigns of Louis XIV down to the present day are inimitably French in their emphasis on the romance and glories of war.

### Pittsburgh Mills, New York Towers

From Pittsburgh, A. H. Gorson has brought to New York eleven paintings of the mills and rivers of that center of the steel industry and is showing them in the John Levy Galleries, together with seven New York views. The awesome emotions awakened by sight of the Pittsburgh blast furnaces and mills, the blazing beauty of the upshooting flames from these plants in the dusk of day or at night, are presented in Mr. Gorson's canvases with telling effect, particularly in the sense of their delicate shades of color and their momentary, shifting character.

Sombreness of atmosphere fill most of his pictures of Pittsburgh except that of the "Alleghany River," in which the smoke has lifted long enough for the artist to note a blue and rose-flushed sky. But his more familiar Pittsburgh is that of "A Hazy Morning" with its black coal barges, the grimy buildings in the background, and the silvery light on the water of the grimy river.

Much of this impression of smoke-haze that shadowed his view in Pittsburgh still hovered before his eyes in New York city, apparently with the exception of his "Hudson River," which emerges crisply to his vision under the touch of a northwest wind.

### A Comprehensive American Group

Twenty-four eminent American painters are represented in the exhibition which the Harlow Gallery has arranged for the rest of the month. There are two Innisses, both admirable examples of his work, the larger an autumn scene of remarkable color, with an even tone of reddish gold against a gray-blue sky which threatens an approaching storm. The other is similar, except that there is an additional note of deep green, and several exquisitely drawn bare trees show how thoroughly he knew their structure.

Blakelock is represented by a fine example of a red-and-gold sunset, and Twachtman by a river scene of quiet charm. Wyant's "Opening in the Woods" and "A Bit o' Weather" are both small, but rich in the suggestion of distance. Weir's still life in gray and white is persuasive in the subtlety of its tone values, Metcalf's subject is a river bank lined by dense trees whose green is fresh and clear, and the theme of both Murphy and Tryon is the gold of autumn.

Crane's "October Uplands" is mellow in color, and Hassam's autumn hillside in red and gold is especially fine. Lie's winter scene em-

(Continued on page 4)

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## CHINESE ART

The following important illustrated articles dealing with CHINESE ART have appeared in the Burlington Magazine. Copies of these issues may be obtained at two dollars each, except Nos. 139, 149, 156 and 167, which are one dollar each.

Chinese bronze Mirrors	No. 102
An early bronze Buddha	103
Tuan Fang's Altar	135
Mr. C. L. Rutherford's Chinese Bronzes	149
Chinese Stone Sculpture at Boston	156
Famille Verte porcelain	167
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Origin and development of Chinese porcelain	Edward Dillon 61, 62
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Chinese figure of Kuan Yin, painted with coloured enamels of the K'ang Hsi period	S. W. Bushell 56
Chinese Cloisonné enamel	R. L. Hobson 111, 112, 114
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## EXHIBITION of OLD MASTERS

A VERY fine collection of paintings of the Italian, Dutch, Flemish, French and English Schools is now on view at Spink & Son's new Gallery in King Street.

There are pictures here to appeal to every collector—a magnificent "Annunciation" by Filippino Lippi (never exhibited in England before); a typical Greuze head; portraits of great historical interest, and fine examples of the work of Romney, Bonington, Lawrence, Turner, and other English painters.

Those interested are invited to take the earliest opportunity of visiting this Gallery, which is open daily from 10 to 5

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### CARNEGIE SHOW IS TO BECOME ROTARY

Other American Cities to See Pittsburgh's International Exhibition After It Ends Next June, Saint-Gaudens Says

When the twenty-first International ends in Pittsburgh June 15 it will become a rotary show, to be held in various American cities. New York, Chicago, Boston, Philadelphia, Cleveland and St. Louis have already been considered, but no definite schedule has been arranged.

Word that the rotary show had been decided on was circulated among the artists of Paris when Homer Saint-Gaudens, assistant director of the Carnegie Institute, was there arranging for the participation of French artists in the International exhibition. This caused several noted artists to be more willing to submit pictures to the jury. When he was asked in Pittsburgh to tell THE AMERICAN ART NEWS whether the Paris rumor was correct Mr. Saint-Gaudens said:

"We are going to make every kind of an effort to distribute the pictures shown in Pittsburgh to other museums and also to whatever dealers care, to handle them, but nothing definite has been done so far in this respect, nor can it be until we get the preliminary details for our own show arranged. When the matter comes up for consideration again we will make an announcement of the plan."

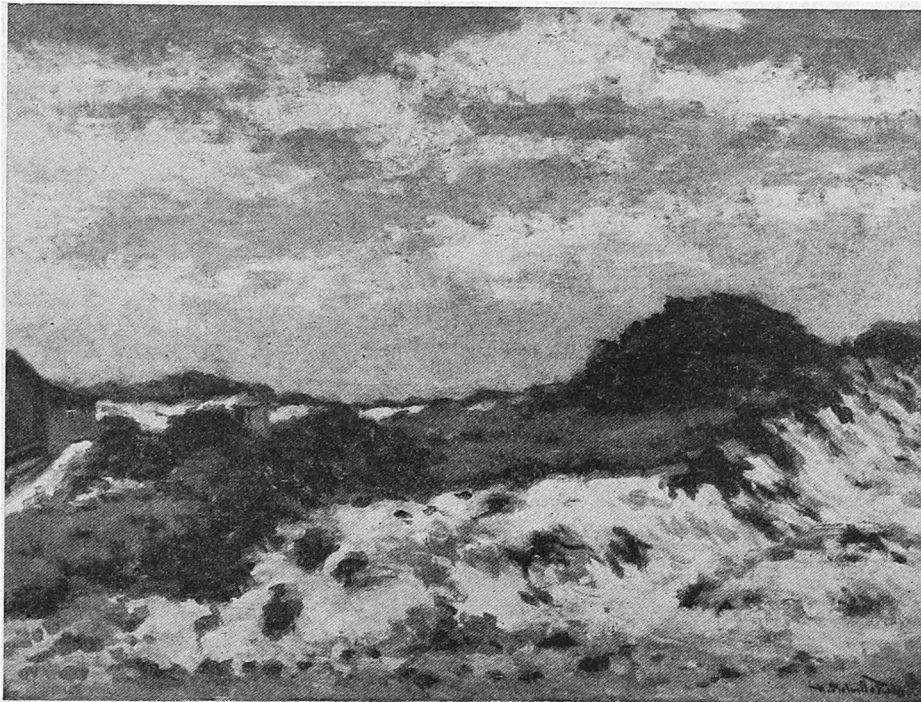
It may be that only a part of the pictures will be sent to some cities, but the larger cities may be given the opportunity to see the entire exhibit. A smaller number of paintings will be shown in this year's International, but more artists will be represented than formerly, as only one picture from each painter, either European or American, is to be shown. The 135 European pictures have already been accepted, and an equal number will be taken by the jury which meets in New York on March 31.

As already announced, the Carnegie Institute will show in Paris next season a retrospective exhibition of the work of American painters.

### More Plans for "Artists' Week"

PHILADELPHIA—At the second meeting of the Philadelphia artists who are organizing "Artists' Week" from March 27 to April 2, inclusive, a "suggestions committee" was appointed, consisting of Miss Mary Butler, president of the Fellowship of the Academy of the Fine Arts; Herbert Pullinger, president of the Sketch Club; Mrs. Juliet White Gross, Frederick Nunn, H. Devitt Welsh, Nicola D'Ascenzo and Richard Dooner. A general invitation will be sent out on which will be listed the name, address and hours at home during the week of every artist. The work of leading artists will be placed in shop windows.

### A Splendid Dune Subject



"CLOUDS AND DUNES" By H. MELVILLE FISHER  
In the artist's exhibition at the Ainslie Galleries, March 16 to April 6

### Violet Oakley Makes Medal for Philadelphia Award by E. W. Bok

PHILADELPHIA—The first "Philadelphia Award" was bestowed upon Leopold Stokowski, conductor of the Philadelphia orchestra. The award, which carries with it the sum of \$10,000 and a medal, designed by Violet Oakley, is the annual gift of Edward W. Bok, who last June deposited \$200,000 for the purpose. The award will be made each year to the man or the woman living in or near Philadelphia, "who, during the preceding year, shall have performed an act or a service calculated to advance the best and largest interests of the city."

The medal measures three inches in diameter. The obverse side shows the young William Penn in armor, sword in hand. The reverse shows the figure of Christ washing the feet of the disciple John, and the text, "I am among you as he that serveth."

### Rodin's Secretary is Awarded Two Busts of the Sculptor's Wife

PARIS—Two busts portraying the artist's wife have been removed from the Musée Rodin and restored to the sculptor's secretary, Mme. Marcelle Tirel, whom the law has recognized as their rightful owner.

### London Workmen on the Lookout for Rembrandts Following a "Find"

LONDON—Workmen all over London are now expected to attend auction sales and buy pictures by artists whose names are unknown to the auctioneer and, taking them home, clean the canvas to discover genuine signatures of artists such as Rembrandt and Velasquez. The report of the purchase by a workman in Peterborough of a painting at an auction sale, for the price of twenty shillings, and the credulity with which many people have received the statement that the signature, Rembrandt, found at the bottom of the canvas, is genuine, leads to this conclusion.

The picture is said to be of Rembrandt's serving woman, Hendrickje Jaghers, and their child. The woman is shown sitting at a window, the light from which shines full on the face of the child, who is seated in bed.

### Works Willed to Paris Museums

PARIS—The late M. Germain Bapst left a bust by Carpeaux, of Princess Mathilde, to the Louvre, and a statue by the same artist, "L'Amour Blessé," to the Musée des Arts Décoratifs. The Louvre has also come in for a picture by Van Loo.

### ART IN INDUSTRIES IS GERMANY'S AIM

"Deutsche Gewerbeschau," to Be Held in Munich in May, Will Seek to Revive the Traditions of the Middle Ages

MUNICH—In May the large "Deutsche Gewerbeschau" is to take place, giving a survey of the craftsmanship of Germany. So soon after the war this attempt seems risky, but Germany has learned that only productions of the finest quality will assure her a place in the markets of the world and this exhibition will promote productions of this kind.

The "Gewerbeschau" will embrace such works of handicraft and industry as seek to attain, besides practical usefulness and solid technical manufacturing, an artistic appearance. Included will be objects for everyday use as well as those of high artistic value, made of precious material. A revivifying of the traditions of the Middle Ages in handicrafts is sought. In those times art permeated life, and the worker in handicrafts was considered an artist.

Among the exhibitions projected for the "Deutsche Gewerbeschau" will be one of modern stage decoration. —F. T.

### Fine Example of Early Grecian Art Unearthed in Athens Factory Yard

LONDON—From Athens comes a report of the unearthing in a yard of a factory in that city of a block of Pentelic marble which proved to be a statue's pedestal with reliefs in the style of the VI century, B. C. The pedestal is about three feet square and two feet high with low reliefs carved on three sides, their subjects taken from the daily life of the young men of Athens.

One of these reliefs shows two teams playing at a game of ball, each team comprised of three young men facing each other. Another shows two young men wrestling, two men standing behind them, one encouraging the wrestlers, the other holding a measuring pole. The third panel shows two youths seated in chairs, facing each other, one holding a dog straining at his leash to reach a cat or lynx which the other youth holds in leash. Behind each of the seated figures stands another youth watching the animals.

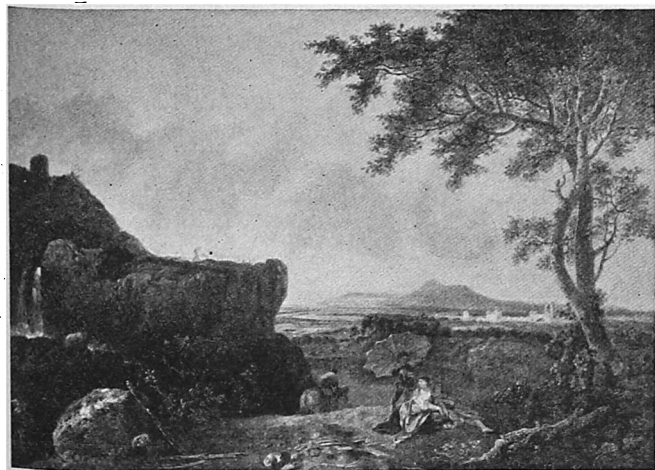
The figures are cut in very low relief, and the remarkable variety of composition and attitudes of the figures mark this as the finest example of archaic art discovered in Greece in many years. As the fragment was found built into the city wall it is suggested that it was one of the parts of old monuments used by Themistocles in building the walls of Athens in 478 B. C., the haste with which those walls were built necessitating the use of every kind of building material available.

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### AMERICAN GALLERIES RANK WITH EUROPE'S

Dr. Valentiner Lauds Both Public and Private Collections Here, but Says "Art Has Not Yet Permeated Life."

BERLIN—Dr. William R. Valentiner now gives a more detailed account of the changes in the private galleries of the United States which have taken place since his previous visit there. He was deeply impressed by the great development of both the public and private galleries, due largely to the flow of pictures from European collections during and since the war, and also to the growing interest by the American public in art matters, although art in America "has not yet permeated life, as in Europe."

Every American citizen may share in the art treasures from Europe, since wealthy men have given of their collections so largely to public galleries, which now may be compared with the best in Europe, and have also endowed such galleries so munificently that purchases of the world's masterpieces are now frequently made for museums in all parts of the country. The private collections of the older generation are constantly being dissolved and changed into public property. Only in the case of the Widener collection has the son continued the father's plans, and this now constitutes the finest assemblage of privately owned art works in America.

While in the United States Dr. Valentiner accomplished the immense task of finishing three volumes of his catalogue of the Widener collection, and a fourth is under way. They are luxuriously printed and illustrated and bound in red leather. Besides the paintings, the collection comprises the most important assemblages of Renaissance sculpture and medals, Chinese porcelain, and Italian majolica in America.

Largely because of the Widener treasures, America is now able to present a better survey of the work of Flemish tapestry makers than is to be found in Europe. The three silver-interwoven tapestries of Brussels, belonging to the period of transition of Gothic to Renaissance, are examples not surpassed anywhere. The French furniture and tapestries of the XVIII Century are now a complete representation.

Notable acquisitions have been added since 1914 to the Clark collection, including two Rembrandts, a Frans Hals, a Gainsborough, a Van Dyck and a few Italian primitives. To Judge Gary's collection has been added Rembrandt's "Marquis d'Andelot."

In the last decade also the younger generation of collectors have accomplished much. The splendid Renaissance palaces of K. G. Blumenthal and O. H. Kahn, housing their art treasures, are of a magnificence unknown in modern European construction.

Among the newly acquired sculptures at Mr. Blumenthal's is a bust by Rossellino, three works by Benedetto da Majano, three marble sculptures attributed to G. Pisano and bronzes by Riccio, Cellini and Sansovino. Mr. Kahn possesses the most important Italian picture that came to the States since the war began. It is the more than life-size "Saint George" by Carpaccio.

The most beautiful collection of early Italian and early Dutch paintings in America is that of Mr. Philip Lehmann. Henry Goldmann has accumulated within the last eight years, a collection of which Dr. Valentiner is arranging the catalogues. It comprises works from Greek art to Rembrandt. The very large collection of Mr. Friedsam contains pictures of the best quality.

#### Fakirs to Hold Dance at Commodore

The annual ball of the Society of American Fakirs is to be held in the Hotel Commodore on the night of March 24. In response to recent heightened interest in art and literary circles in the South Seas, the Fakirs propose to cast an atmosphere of that kind over the ball by "putting on the gripping drama, 'Why Papa Stayed so Long in Papeete.'" Tickets may be obtained at the Fakir Club, 11 East 44th Street.

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### A Scene of Beauty in Norway



"THE PEACE OF SLEEPING NATURE"  
Courtesy of the Folsom Galleries

By WILLIAM H. SINGER, JR.

### CURRENT SHOWS IN NEW YORK GALLERIES

(Continued from Page 2)

bodying scattered houses and a stream flowing through snow-covered banks is strong and vigorous. Daingerfield is represented by a forest interior in glowing greens and yellow and Groll's presentation of the buttes of the Southwest is typical. The same high standard is maintained throughout the exhibition, the others represented being Bogert, Brush, Desjar, Dewing, Dougherty, Potthast, Remington, Rungius, Granville Smith, Whistler and Guy Wiggins.

#### Water Colors and Pastels by Davies

In the Ferargil Studios, No. 24 East 49th street, Arthur B. Davies is showing seventeen water colors and pastels through March. In one of these pictures he combines both mediums in an uncommon fashion, the figure of one of the four women in the composition being in water color (she is clothed in a green gown) while the other figures are nudes in pastel except the heads which are in wash. In another picture entitled "The Waterfall" a nude figure is suspended over the face of a cliff, head down. The composition is one to provoke comment, but it cannot be said to suggest the grace of water circling down a cascade.

Three water-color landscapes are in Davies' most gracious mood—views of the Palisades, of West Point, and of an unidentified river and mountain scene in blue and yellow tones that is full of grave charm. Of the accustomed nude studies there is one of real distinction, a kneeling figure with the head bent almost to the ground on a rich blue background, and another of a nude figure lying prone on the ground resting on the elbows.

#### Katharine Merrill's Etchings

The strength of Katharine Merrill's etchings, shown at Mrs. Malcom's Gallery, through March 25, is in their thorough balance and effective emphasis at the logical point. Ten of her most interesting plates are devoted to Civil War battlefields, among which "Lookout Mountain" has impressive dignity and "Missionary Ridge" is pleasing in its handling of delicate foliage.

The cathedrals and churches of England and our own country have afforded Miss Merrill an opportunity to display that touch of the artist-personality which selects the significant among unrelated detail and constructs a work of art. Her rendering of the Polish Cathedral of Milwaukee becomes more than a picture of a church because of her treatment of the water in the foreground. She puts something into her interpretation of a tree that shows a deep understanding of its form and spirit as well—her pines are vivid and dominating, and "Burnham Beeches," the historic

old giants of England, are nothing less than studies in character.

#### Schmidt's South Seas Paintings

After a year spent in Tahiti and the Marquesas painting native scenes and native types, Oscar F. Schmidt is showing the product of that experience in the rooms of the Society of American Fakirs, No. 11 East 44th St. To this artist the Pacific islands were brilliant in color, animated by graceful forms of natives and white trading schooners, permeated by the cool trade winds. The men and women he painted are cheerful, comely creatures who are very easy to look upon and suggest they were familiar with the cleansing properties of water.

The bust portrait of "Tavahi" is an agreeable presentment of the Marquesas type of native; "Afternoon Light—Moorea" has the full flavor of the compelling charm of that South Seas world; and "Trading Schooners—Papeete" shows the craft that play so important a part in island traffic made into decorative patterns of hull and spar against the green background of island hills. Mr. Schmidt can be congratulated for resisting the spell of Gauguin.

#### Modern British Mezzotints

The twenty-four mezzotints in color by British engravers on view in the Ackerman Galleries, No. 10 East 46th street, through March, show how soundly the fine tradition of this school of the XVIII and early XIX centuries is being carried on by contemporary engravers. The "scrapers" represented are Clifford A. R. James, John Cother Webb, Ellen Jowett, Elizabeth Gulland, Sidney Wilson, T. Hamilton Crawford and H. Macbeth Raeburn, the latter being a great-grandson of the famous painter.

This matter of ancestry probably has much to do with the superb plate the living Raeburn has made of his distinguished forbear's great portrait of "The McNab," rightly considered the finest mezzotint of modern times. This print, together with the plate after Raeburn of "Sir John Sinclair" by the present Raeburn, are the high lights of this colorful exhibition. Among other fine prints, however, are "Strawberry Girl" by Elizabeth Gulland, "Lady Hamilton as Nature" by Ellen Jowett, "Lord Heathfield" by T. Hamilton Crawford and "Beaming Eyes," "Mrs. Curtis" and "Mrs. Catherine Clements," after Romney, by Sidney Wilson.

#### Verschaeren at the Civic Club

Barth Verschaeren, of Mechlin, Belgium, whose paintings are being shown at the Civic Club, has exhibited for a number of years in Antwerp and Brussels. He is represented in the current exhibition of the Society of Independent Artists by his large canvas, "The Three Brothers." His paintings at the Civic Club, inspired mainly by his native country, speak well of his art.

He has assurance and a highly personal point of view. The Belgian peasant women,

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and Sir Seymour Haden

washing their linens in the open air, spreading them to dry on the grass, or carrying their heavy bundles through white-walled lanes with red roofs dotting the background, are his most frequent and most successful subjects. His figures are especially satisfying and his color is fresh and clear rather than brilliant. One of his finest pictures is "Steering," manifesting particular ease in the handling of a large group.

A self-portrait and "My Brother Karel" are fine types of portraiture, both of them keen, vigorous and direct. A scene along a canal with a factory in the background is well constructed and strong in drawing, and a number of figure studies in pastel are especially creditable.

#### De Monvel at Dudensing's

The exhibition by "Bernard Boutet de Monvel and his friends" at the Dudensing Galleries through the month has particular interest in representing a charming and whimsical art which is typically French, of a type which is appreciated here without our being able to duplicate, or even to imitate it. There are sixteen artists represented by drawings and several more among the oils.

Among the former, Lepape is one whose work seems especially to embody this particular phase of the Gallic spirit—its charm and vivacity and naïveté. His coloring is sometimes brilliant, but it is in his whimsical and graceful line that his chief charm lies. Bocher outlines firmly and colors vividly, the two Brissauds choose the unusual for subjects, and

(Continued on Page 8)

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## ACADEMY CAN NOW CONFER ART DEGREES

**Affiliates Its School with New York University Whereby Instructors and Facilities Will Be Interchanged**

An affiliation has been arranged between the National Academy of Design and New York University calculated to increase the educational advantages of art students by the interchange of facilities, instructors and courses of studies between the two institutions. The plan calls for the conferring of the degree of bachelor of fine arts on all students who successfully complete the prescribed course in this department.

One of the chief aims of this union is to supply the growing need for curators of public and private art galleries, men who should have a theoretical and technical knowledge of the arts to enable them to hold such positions. The degree of bachelor of fine arts will be issued jointly by the National Academy and the University.

According to the present plans for this affiliation, students at the Academy of Designs school will attend lectures at the University fine arts department and University students will work in the Academy classes. The chair of fine arts, once held by Samuel F. B. Morse, artist and inventor, is now revived. It has not been filled as yet, although an appointment is expected shortly.

Funds for the maintenance of the department of fine arts will be provided mainly by the Altman Foundation, a philanthropic body created under the will of the late Benjamin Altman. It was chiefly through the initiative of Colonel Michael Friedsam, president of the foundation, that this affiliation was organized. In making the arrangements the Academy was represented by Edwin H. Blashfield, president; Harry W. Watrous, vice-president; and Francis C. Jones, treasurer. Chancellor Elmer E. Brown and General Charles H. Sherrill acted for the University.

### Philanthropist in India Commissions

**G. E. Wade to Paint Haig's Portrait**

LONDON—In these troublous times it is reassuring to know that an anonymous philanthropist of India has commissioned G. E. Wade to paint an equestrian portrait of Earl Haig. The statue is to be one and a third life-size and the work, which is not yet completed, is said to have already cleverly caught the field marshal's characteristic attitude.

## A Garden Group



This is one of two fine old Queen Anne polychromed lead garden groups in the Richard W. Lehne collection, to be dispersed this week at Clarke's

### High Prices for Drawings by Ingres, Menzel and Others at Munich Sale

MUNICH—A collection interesting both on account of its history and the prices obtained, was recently sold at auction at E. Hirsch's. It consisted of drawings from the estate of the Princess C. Sayn-Wittgenstein, who died in 1887. She was the centre of an artistic circle, among whom the famous Lizst was the most prominent. Most of the drawings were acquired directly from the artists, as the princess often used to help them because of her sympathy with their aspirations.

Among the sales were Ingres' "Venus Ascending the Carriage of Mars," 100,000 marks; Menzel's "Study of a Man with Beard," 85,000; Delacroix's "Hamlet and Horatius," 33,000, and his "Lion-Hunting," 45,000; Boucher's "Amourettes," 61,000; and works at good prices by Genelli, Feuerbach, Steinle, Schleich, Koch and Van Goyen.

## WORKS BY WOMEN BRING GOOD PRICES

**Almost Three Times the Total of Last Year Realized at 1922 Auction of Painters and Sculptors Association**

At the second annual auction sale of paintings and sculptures held by the National Association of Women Painters and Sculptors in the rooms of the Architectural League in the Fine Arts Building, New York City, on the night of March 15, a total of \$2,310 was realized for the 124 works sold. This shows a marked increase over the result of the first auction in 1921, when the total for the sale was only \$800.

Maud Mason's "Turquoise Jar" brought the highest price, \$110, paid by G. G. Hoag, who also bought "Enchantment," by Gladys Wiles for \$80. Gertrude V. Whitney's bronze, "Honorable Discharged," went to the Ferargil Galleries for \$80; Harriet W. Frismuth's bronze, "Flower Holder," went for \$87.50; Clara Simpson's "Decorative Panel—Grapes" sold to William Freeman for \$72.50, and Colonel Thompson bought Lucile Howard's "Cloudy Weather, Killy Begs" for \$77.50. Frederick A. Chapman, of the Anderson Galleries, acted as auctioneer.

It was especially noticeable that a high standard of excellence was maintained throughout the whole number of paintings and sculpture contributed. Lucy Perkins Ripley's "Contemplation," in colored plaster, was particularly charming, while among the paintings were Christine Herter's golden-toned "Girl Combing Her Hair," Ruth Anderson's "The Beach," and M. de Neale Morgan's decorative "Cypress Tree, Monterey Coast." Among others represented and whose pictures brought good prices, were Elizabeth Price, Marjorie Conant, Elizabeth Hardenbergh, Alta West Salisbury, Frances Keffer, Margaret M. Law, Julie M. Morrow, Edith Penman, and Lindsey Morris Sterling.

### London Art Firms Join, Then Part

LONDON—Not long ago the amalgamation took place of the two long-established firms of Messrs. Gooden and Fox and of Messrs. Graves and Co., Ltd., the new partnership assuming the name of Henry Graves, Gooden and Fox, Ltd., and carrying on business at 60 New Bond Street, W. No official announcement has been made of the cessation of this amalgamation, but the firm of Gooden and Fox is once more established under its original name at 38 Bury Street, while Messrs. Graves have similarly gone back to their own title.

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### Millet's Discovered Works Include Portraits of Himself and Family

PARIS—Among the most interesting of the twenty forgotten paintings of Jean François Millet, found in the attic of the Town Hall of Cherbourg, near his birthplace, Gréville, in Normandy, is the "Old Woman with the Coif." This is a portrait of the artist's grandmother, typical of the peasants of Normandy, and strikingly life-like in its rendering.

Other curiosities are Millet's portrait of himself at the age of 27, and pictures of his mother, his wife, and different other relatives all executed at about the same time. The works will be hung in the museum of Cherbourg side by side the Poussins, Le Sueurs, Chardins and Davids—a collection which Americans on the way to or from the boat may stop to see.

Millet's correspondence, collected by Etienne Moreau-Nelaton, has just been published by Laurens. The title is "Millet présenté par lui-même." —M. C.

### Famous German Gets Vienna Post

BERLIN—Professor Peter Behrens, one of the best known architects in Germany, has accepted an appointment for the Viennese "Akademie der bildenden Künste," where he will conduct the master school for architecture.

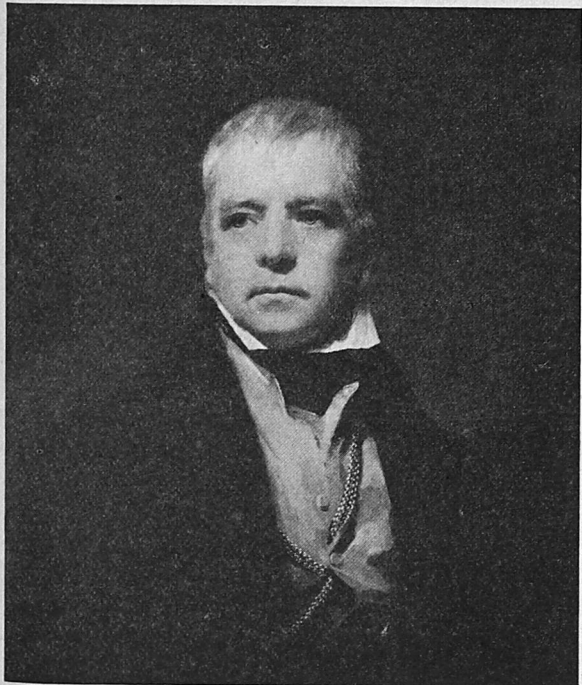
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PORTRAIT OF MRS. PORTER FARRELL By DEMETRIUS A. TRIFYLLIS

This portrait, recently completed, is to be included in the exhibition which Mr. Trifyllis is soon to have at the Kansas City Art Institute. The artist has been engaged in painting several portraits in Kansas City during the winter. Among those to be shown will be representations of Miss Portia Farrell, Mrs. Porter Farrell, Miss Virginia Perry, Miss Martha Stout, Dr. William Frick, Mrs. Flemming Gloyd and Mrs. Goodchild.

**BELGIUM IS DENIED  
 RIGHT TO A RUBENS**

BERLIN—The Reparations Commission will not admit the Belgian claim on Rubens' famous triptych, "The Altar of St. Ildefonso," and has also rejected the claim on the treasures of the "Golden Fleece." Three famous lawyers, Bayne, Lyon and Fischer, have found, according to old documents, letters and manuscripts of the Empress Maria Theresa's time, that the picture was bought in 1776 for 40,000 florins for the Imperial Gallery and that it therefore belonged to the museum of the Hapsburgs.

The triptych was painted in 1632 by order of the Infanta Isabella and was destined for the Church of St. James in Brussels. It is one of the most famous works of the master and a gem in Vienna's art history.

The Society of the Golden Fleece was founded in 1430 by the Duke Philip of Burgundy. It is one of the oldest and most famous associations for knights of noble birth. Maximilian was grand master and being a Hapsburg Prince, the treasures fell to Austria. In 1784, before the French invasion in Belgium, they were brought to Vienna.

**MILWAUKEE TO OWN  
 ITS ART INSTITUTE**

MILWAUKEE—An agreement by which the city will acquire the Milwaukee Art Institute was reached at a conference between aldermen and the executive committee of the Institute. Title will pass after the contract has been approved by the Common Council and by the members of the Institute.

The city is to pay \$20,000 a year, due quarterly, for a period of ten years, after which full control will be vested in the municipality. It is understood that several prominent citizens will donate works of art as soon as city ownership is assured. The city may sell the present building and grounds and place the Institute in a more desirable location. The collection and other property of the Institute are said to be worth considerably in excess of the \$200,000 which the city obligates itself to pay.

The city has for years been paying \$15,000 a year toward the Institute's upkeep and receiving nothing tangible in return, and now by paying \$5,000 more annually for ten years it will acquire title and the expenses of maintenance will be borne by the membership.

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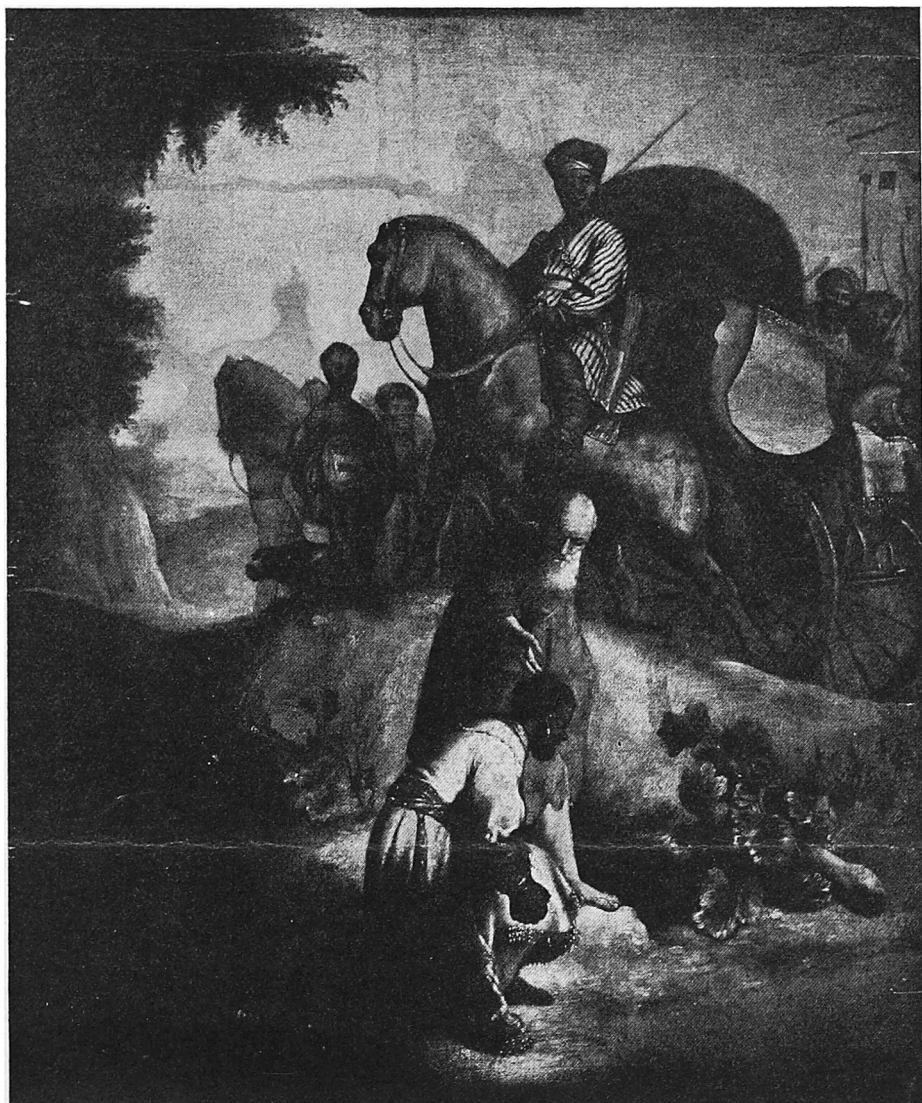
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*Found by F. T. Sabin in London Auction Room*



"ST. PHILIP BAPTIZING THE EUNUCH"

By REMBRANDT

LONDON—To those who imagine that it is necessary to wander into the unfrequented ends of the earth in order to discover unsuspected masterpieces, it comes as something of a shock to hear of those astonishing "finds" which still await the eye of perspicacity in the thronged salesrooms of London. It is indeed the greatest tribute to the knowledge and expert appreciation of Mr. Frank T. Sabin that under the nebulous attribution to "an unknown artist" and the incorrect title of "The Wayside Blessing," he should at Phillips Son & Neale's have identified a canvas as Rembrandt's "St. Philip Baptizing the Eunuch," a subject treated by the artist in his early period, probably about the year 1628.

Even reproductions show the striking manner in which the composition has been treated and the marvelous skill with which it is lighted. The arrangement of the central figures in an ascending scale is daring in the extreme, the delineation of the crop-eared

horse is extraordinarily imposing, while the mastery of the chiaroscuro is perfect. There is a sparkle in the reflected lights and a depth and transparency in the shadows which at once bespeak a master hand.

This arresting composition was etched by Von Vliet, one of Rembrandt's pupils, in the year 1631 and copies in oils are known to be in Odessa and Oldenburg. But the original has long been regarded as "a lost Rembrandt." Included, as it was, in a miscellaneous furniture sale and ignorant as both owner and auctioneers were as to its actual quality, the chances were that it might have been knocked down for a few pounds. But rumor having got abroad prior to the sale as to its quality and merit, the bidding advanced far more rapidly than would otherwise have been the case, and it was necessary for Mr. Sabin, the well-known Bond Street dealer, to lay down 2,100 guineas. The picture is arousing the deepest interest not alone in London but among the continental connoisseurs as well. —L. G.-S.

**Da Vinci's Painting of St. Anne Is Found by Workmen in Budapest**

BUDAPEST—A painting by Leonardo da Vinci, representing St. Anne with the Holy Family, missing for many years, has been discovered in a sealed box belonging to the estate of Count Esterhazy. Five million crowns have already been offered for the picture.

Count Esterhazy was several times Premier during the last years of the monarchy. His family had collected many fine art works. Anne, the mother of Mary, was a subject frequently treated by Da Vinci. "The Virgin and Child with St. Anne," now in the Louvre, is one of his works, and the Royal Academy of London has a black chalk drawing of the Virgin, the Child and St. Anne evidently made for a large painting.

**German Museum Robbed of Treasures**

BERLIN—In Augsburg thieves penetrated into the Maximilian Museum and stole art treasures worth more than 1,000,000 marks. The police followed a track, which led to Berlin.

**All French Schools Save Cubists and Neo-Classicists at Venice**

PARIS—The French Pavilion at the Venice exhibition to be opened in April will set aside a special room each for Maurice Denis, Pierre Bannard, Emile Bernard, Charles Guérin, Naudin and Ouvre. In the other galleries will be shown pictures by Besnard, Ménard, Blanche, Le Sidaner, Monet, Raffaelli, Cottet, Simon, Henri Martin, Signac, Marquet, Flan-drin, Lebasque and Marchand. The two last-named will be represented at Venice for the first time.

The sculptors invited include Bourdelle, Maillol, Joseph Bernard, Bartholomé and Blanchard. This selection covers all the different schools and tendencies, with the exception of the neo-Classicists and the Cubists—and realizes a synopsis of the four leading Salons: Bernard and Henri Martin for the "old" Salon; Bartholomé, Bourdelle, Simon, Cottet and Blanche for the "Nationale"; Denis, Guérin, Marchand, Marquet for the Salon d'Automne; Signac, for the somewhat inadequately featured Indépendants. —M. C.

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## SOCIABILITY AND ART

News items relating to artists and their doings from all over the United States show very plainly that the art world is turning once again to a very decided interest in the social element in making art sales. Thus we have the growing custom through the West of exhibiting pictures in the larger hotels, and Philadelphia has revived the custom of "Artists' Week," a plan of opening painters' studios to the public so that the people will have an opportunity to get in closer personal touch with the artists. Another recent example of this revived influence was the plan adopted by the American Water Color Society of having afternoon teas as a part of its annual exhibition, an experiment that had a marked effect on the attendance at the show, as well as increasing its social influence.

Artists in general have burdens enough in connection with selling their pictures, and dealers likewise, so that one must hesitate to advocate anything that will augment the expenses unless the reward seems certain. But there can be no question that the social element enters very largely into the question of selling pictures. Every elderly artist in New York city, for example, will recall the golden days when the National Academy of Design was on Twenty-third Street and when its opening reception ranked among the leading social events of that era. Sales at the National Academy and the Water Color shows rose to splendid heights; and the social setting had much to do with creating this very desirable financial result.

The greater the attendance at any exhibition the greater the number of possible "prospects." To exhibit works of art in a crowded hotel is to profit, maybe, by the generous emotions awakened by a good dinner. To keep "Artists' Week" is a powerful social influence towards making sales. And the addition of the social rite of afternoon tea to an exhibition is not without its appeal as a means of selling art.

It is apparent that artists all over the United States are beginning to realize that they have neglected something in their struggle for economic independence. They are on the right track.

## ART IN EUROPE

That recurring phenomena of human psychology which follows prolonged conflicts between nations and which may be called "war fatigue," appears to have gripped the art worlds of France and England, according to an interview with Charles H. Woodbury, marine painter of Boston, who has recently returned from a trip to those countries as one of the members of the Carnegie Institute international exhibition jury.

In the course of his duties Mr. Woodbury looked at many paintings in Paris and London and he said that he saw very few good works in either of the great art capitals. This condition was ascribed to the great depression in the foreign art world, in common with that of

all phases of human activity abroad, due to the status of politics and finance. Out of this state of affairs Mr. Woodbury had come to the conclusion that if the future of art belongs anywhere it lies in America.

Reports of art activities in Paris and London coming to THE AMERICAN ART NEWS, do not bear out the pessimistic tone of Mr. Woodbury's viewpoint, nor is there anything in the world's condition to cast doubt on the future of art, which endures above all wars and the fruits of war. It is gratifying, however, to know that so eminent an authority believes the future "lies in America, if anywhere," for, in so far as future art is concerned, his is an opinion that must be held by every observer of the westward progress of the arts.

## ART DOESN'T PREACH

Preaching is in fashion. Not the orthodox kind from the pulpit on the Sabbath but by laymen. We are preached at about our political and financial affairs, city, state and national; we are preached at about women's clothes, or lack of them; we are preached at about the morals of the stage by clergymen, and about the morals of the church by members of the theatrical profession. If much preaching were a sign of grace we should be as are the angels in heaven. That is, if we all listened.

In this outpouring of ethics and moralities it is worthy of comment that only art is dumb. Our sculptures contain no plain or cryptic lessons; our pictures hold no moral instructions. We may be running to seed socially but we have no Hogarth among us to point our decline, to suggest the way to a reform. There has been so much passion and strife and death in the world since 1914 that mankind has grown weary of it all and goes seeking rest from gross emotions and profound sufferings.

Art is the recorder of beauty, of the spirit of repose. Artists are pioneers in the spiritual and physical worlds. And because art is mostly concerned these days with leading the world back to beauty, we suppose that is the reason why art isn't preaching. It has something better to do.

## Obituary

## LADY FEODORA GLEICHEN

Lady Feodora Gleichen, sculptor, who was a great-niece of Queen Victoria, died in London at the apartments in St. James' Palace which she occupied with her sister, Lady Helena Gleichen. She was in her sixty-first year. She was the eldest daughter of the late Vice Admiral Prince Victor of Hohenlohe-Langenburg, R. N., and Lady Laura Seymour, sister of the fifth Marquis of Hertford. Prince Victor was the son of Princess Anne Feodora of Hohenlohe, half-sister of Queen Victoria, and daughter of the Duchess of Kent by her first marriage with Prince Emich Charles of Leiningen.

Lady Feodora inherited her artistic bent from her father, Prince Victor, who was a sculptor of sound accomplishment. She made her debut at the Royal Academy in 1892 with a bust of her late father. Busts of Queen Alexandra, Emma Calvé, Queen Victoria, and King Edward and a head of Kubelik were among her works.

## ARTHUR D. ROZAIRE

Arthur D. Rozaire, landscape painter and an Associate of the Royal Academy of Canada, died at his home, 2224 Fourth Avenue, Los Angeles, of pneumonia. He was 43 years old. He moved to Los Angeles five years ago from Montreal, where he was born. He is survived by a widow and six children.

Three of Mr. Rozaire's works are hung in the Canadian National Gallery at Ottawa. He had judged paintings for the California Art Club, and examples of his work had been shown in Los Angeles at the exhibitions in the Museum of Art, Exposition Park, and in the Southwest Museum.

## J. CAMPBELL MITCHELL

J. Campbell Mitchell, Scottish landscape painter, became ill while hanging his exhibits at the Paisley art exhibition, and died soon afterward at his home in Edinburgh. He became an Associate of the Royal Scottish Academy in 1904 and was made an Academician about three years ago. He is represented in the Pinakothek, at Munich, and in other galleries in various parts of the world.

## ERNEST T. BEHR.

Ernest Theodore Behr, mural painter, died at his home in Rogers Park, near Chicago, after a long illness. He had executed important decorations in the State Capitol at Springfield, Ill., and in the Government Building at the World's Fair. The Robin Hood decorations in the Chicago Athletic Association were among his later work.

The decoration of theaters was latterly one of Mr. Behr's specialties, and he had achieved much success in this line.

## A Poignant Rendering of Atmosphere



"NOVEMBER DAY"  
 In the artist's exhibition at the Babcock Galleries

By JOHN WESTERBERG

CURRENT SHOWS IN NEW YORK GALLERIES  
(Continued from Page 4)

Martin does some nice work both in design and color in "Carnival" and "Yachting."

Boutet de Monvel contributes some inimitable sketches, but he must be taken more seriously, for his oils—one of a road lined with trees, and another of a church—are strong in construction. Dulac's "La Liseuse" and a still life are Post-Impressionistic in spirit. Louis Charlot, Seevagen, Mlle. Dayot, and de Gaigneron, the first Moroccan painter to be represented in this country, are also contributors.

Another exhibition at the same gallery consists of a series of water colors by Elenore Abbott, many of them illustrations for "Grimm's Fairy Tales" and others suggested by passages from Keats, Ellen Glasgow and Maxwell Struthers Burt. They are lovely in color and full of rich and delicate detail. The exhibition also lasts through March.

## "Comparative Old Masters"

Novelty and quality are the outstanding elements of the "Comparative Exhibition of Portraits by Old Masters," at the Ehrich Galleries through March 25. The novelty is in the basic idea of the show and the quality is to be found in each of the eight canvases, ranging from the Italian and German schools of the early XVI century to the American school of the XVIII century as represented by a fine Copley.

This American school canvas is a full-length portrait of Brass Crosby, Lord Mayor of London, and was painted when Copley still retained his native vigor in art. The picture is both glowing in color and fine in its mere painting, but, better than this, it is vigorous with life, a quality that slipped from Copley's grasp so often in his later works in England.

All the pictures are finely representative. There is a sturdy "Portrait of a Gentleman" by Franz Hals, a graceful figure of the Marquis d'Acqueville by Aimee Du Vivier, a "Father and Son" of Tintoretto, a "Portrait of a Lady" by Lucas Cranach, one of the high lights for brilliant color; and "Lady Mary Hope" by Hoppner.

In the entrance room is shown a group of thirty-six drypoints by Walter Tittle, comprising twenty-two portraits of the chief members of the Conference on the Limitation of Armaments at Washington, including two representations of President Harding's head.

## Seven English Modernists

Modern English art finds interesting representation at the Sculptors' Gallery in drawings, paintings and sculpture by seven artists. Jacob Epstein's sculpture ranges in diversity from the "Venus" and "Mother and Child" in his most abstract mood to the portrait busts which have so much compelling power and vitality. His portraits of Muirhead Bone and Admiral Lord Fisher and his "American Soldier" are all wonderfully spirited affairs into which has been breathed the very breath of life, while his presentations of Lillian Shelley and Mlle. Gabrielle Soene are stamped with something that speaks of personality in no uncertain terms.

Augustus John's drawings are facile and strong, and his paintings, such as "Woman's Head," are full of intensity. Gwen John, his sister, who has been accorded favorable comment among the Parisian critics recently, contributes drawings as strong as her brother's, and perhaps a shade more vital. J. D. Innes' "The Coast of Cerberie," in water color, deals convincingly with mass.

Wyndham Lewis is represented by drawings in the Vorticist manner, and Henri Gaudier-Brzeska by drawings and sculptures of a still different and equally extreme type of modern expression. Eric Gill's "Carving of a Woman," suggests inspiration from the primitive. The exhibition lasts through March 22.

## First de Vlamincq Exhibition

New York has never before seen an exhibition entirely devoted to the work of Maurice de Vlamincq, so that the twenty-four paintings at the Brummer Galleries, through March 25, have a particular significance for those who are watching the various painters who, having accepted the premises of Cézanne, are proceeding to apply them according to their own individual ideas.

De Vlamincq's own particular bent becomes evident by contrasting the "Mont Valerien" of an earlier period, when he had adopted the principles of Cézanne but before he had found himself, with the canvases on either side of it, "The Oise at Auvers" and "The Oise at Valmondois," which mark the work of the present day de Vlamincq. His color has changed, for one thing—it has become deeper, he uses much black and deep blue, an occasional flash of red and the gleam of white.

There is a dramatic element in his color which goes well with his interest in the decorative. "Church at Jouy-le-Comte" comes from the artist who has found his own style of expression and has command of it. "Sail Boats" is strong with the strength of firm composition in its pattern of listless sails and sharp masts. A still life is a subject to which de Vlamincq brings especial originality, evident in his relation of the seemingly unrelated in decided unity of design.

## Laurent Sculptures at Bourgeois'

Robert Laurent's sculptures at the Bourgeois Galleries have been admirably arranged, sufficient space permitting each to maintain its own particular individuality. And since there is such diversity of spirit in Mr. Laurent's work one carries away a just appreciation of the humor of his "Young Duck" and proud cocks, the whimsicality of "Flirtation," the austerity of "St. Christopher," and the ethereal beauty of the sweet flag, carved in wood, with almost unbelievable fidelity to the delicate, swaying plant.

His two "Flames," also in wood, have so much of the quivering, darting life of an ascending tongue of fire that at least one visitor at the exhibition remarked, "Those look like flames" before looking at the catalogue—a tribute which is hardly to be despised.

Some of Mr. Laurent's most significant pieces are in alabaster, such as "The Source," "Priestess," and "Claire" and "Mother and Child." In these the Oriental spirit is evident, not in imitation, but rather as a profound influence. Some of his finest work is evident in the first named and the last, both of them distinguished by their beauty of conception and free and flowing line. The exhibition lasts through March 25.

## Horatio Walker at Montross'

Of the twelve pictures by Horatio Walker on exhibition in the Montross Galleries until March 25, it is the three water colors that are most distinguished. It is true Mr. Walker makes his water colors resemble oils; but that does not mitigate against their charm unless the gallery visitor sets his face against this use of the medium.

The artist should be allowed his own way of obtaining effects.

But there is no denying the sheer delicate beauty of the "Morning—Woman Milking," and the "Evening—Shepherd and Sheep," while the powerful construction and painting of the lusty figure of the *habitant* in the "Milk Woman of l'Ile d'Orleans" is in the finest tradition of the Barbizon school.

He also shows paintings of his marvellously pink-and-white pigs, dead and alive; men felling trees, and shepherds and sheep in the snow. Nowhere does Mr. Walker's hand falter or his color fail to respond to the soft brilliancies of that St. Lawrence island he has so long made his home and with whose life he has made us so familiar in the many years he has been painting it.

# FEARON

"THERE IS A CORRECT METHOD OF  
SHOWING FINE PICTURES"

THREE GREAT ENGLISH PORTRAITS  
REYNOLDS LAWRENCE ROMNEY

PLACED IN THEIR PROPER ENVIRONMENT

## GALLERIES

25 WEST 54<sup>TH</sup> STREET : NEW YORK

### Studio Gossip

Paul Dougherty expects to sail for Europe within a few weeks to remain until next autumn. He will travel in various countries, painting for the greatest length of time in Spain and on the Cornwall coast.

Colin Campbell Cooper will leave this month for California, to paint until the late spring, when he will sail for Egypt and the Orient. Later he will go to Spain to paint old monasteries and other historic buildings, and will remain abroad for at least a year.

William J. Potter, whose exhibition at the Kingore Galleries resulted in the sale of four canvases to the Hispanic Museum, will sail for Spain March 15.

At his studio, 51 West 10th Street, Roland Hinton Perry has begun a group portrait of the children of Mrs. Biddle Duke. He also has a commission to paint the portrait of Daniel Biddle, Jr.

The Tri-City Art League of Davenport, Ind., has invited the collection of paintings by J. Lars Hoftrup recently shown at Mrs. Malcolm's Gallery, for a stay of several weeks.

Through the efforts of Henry S. Eddy, the Guild of American Painters is holding an exhibition in Westfield, N. J., of the works shown in this city at the Babcock Galleries earlier in the winter. The exhibitors are George Pearce Ennis, Béla Mayer, Frederick Detwiller, Henry S. Eddy, John E. Costigan, William E. B. Starkweather, Vance Swope, Walter Farndon, Richard Kimball, Ernest D. Roth, Frank Hazell, G. L. Berg and Arthur Freedlander.

William M. Paxton has recently finished a life-size portrait of Miss Caroline Stewart, daughter of Mr. Frank H. Stewart, of Newton Center, Mass.

Carl J. Nordell, who has been in New York painting portraits, has returned to the Fenway Studios, Boston. He is planning to go very soon to his studio in the pine woods near Annisquam, where he will paint early spring subjects.

Rose O'Neill, who is now exhibiting at the Wildenstein Galleries, will sail for Europe in April. She will go first to the Villa Narcissus, her home on the Island of Capri. She will publish a book of poems next autumn called "The Master Mistress," the frontispiece of which, "Future in the Lap of the Past," is shown in the present exhibition.

Martha M. Jones, painter of landscapes, flowers and miniatures, has been giving a series of teas and exhibitions at her studio in San Diego. For years Mrs. Jones resided in Buenos Aires. Since moving to San Diego she has become identified with the city's growing art organizations.

The Galveston Art League has purchased for its permanent collection "The Stone House," a painting by Percy W. Holt.

In April Miss Laura Coombs Hills will sail for Europe. She will hold exhibitions in London, Paris and Rome. While in London she is to paint a miniature of Mrs. Basil de Selincourt (Anne Douglas Sedgwick) the novelist.

Mme. Muriel Ciolkowski, Paris correspondent of THE AMERICAN ART NEWS, has been elected a licentiate member of the new Faculty of Arts, formed in London by G. M. Ellwood, S. G. A., Frank Rutter, Miss Amelia Defries and others. She has been asked to form a chapter for French artists and also one for American artists in France.

E. C. Maunsbach has just completed five portraits of the Cleveland art collector, Mr. King, and will now paint the White family.

Leo Mielziner says that he is not located in Copenhagen, as was recently announced on the basis of a report from Cincinnati. He studied there a score of years ago under Kroyer, and his son Joseph recently returned from there after a trip abroad on a Cresson scholarship, but Mr. Mielziner expects to continue to reside in New York.

The first of a series of three lectures on scientific color by Michel Jacobs was given at the Metropolitan School of Art, 58 West 57th St., on Tuesday last. A good sized audience was composed of students interested in Mr. Jacobs' color theory and a number of well

known artists. Two more lectures will be given on March 21 and 28.

Theresa Bernstein has had the unique experience of being asked to exhibit for the second time at the Rochester Museum her "Polish Church." The picture was in the Corcoran's biennial exhibition, and was invited also to the Baltimore and Buffalo shows. The Plastic Club of Philadelphia has awarded Miss Bernstein its sketch prize for a picture painted at Provincetown.

Janet Scudder, who has taken up painting and is exhibiting the results of her brush work, writes from Paris that she "finds it just as expensive as sculpture."

The Brooklyn Institute of Arts and Sciences has purchased for its permanent collection a flower piece by Anna S. Fisher that was exhibited at the recent combined show of the American Water Color Society and the New York Water Color Club.

### Americans in France

A. C. Webb's fine etching of the Sainte Chapelle shown at the exhibition of the Gravure Originale en Noir (Galeries Simonson) has been bought by the French State.

A bronze "Héron" by Eugénie Shonnard, who has a studio in the rue Notre Dame des Champs, has just been purchased by the Metropolitan Museum of New York. Miss Shonnard is about to leave Paris for a sojourn in Rome.

### WASHINGTON

The Corcoran Gallery is holding a special exhibition of sixty-two oil and water-color paintings by Charles Hopkinson, of Boston.

There are several portraits of the leaders of the Great War, including one of Prince Saionji. Other portraits are of professors of Harvard University, among them one of President Emeritus Charles W. Eliot, the artist's uncle. The group of Mr. Hopkinson's own children is one of the most charming of the many children's pictures. The prize picture he exhibited at San Francisco in 1915, "Salem Day," is shown. The water-colors form a brilliant group in a room by themselves.

An unusual exhibition, a one-family show, is being held at the Arts Club through March, the work of Henry K. Bush-Brown, sculptor; his wife, Margaret Lesley Bush-Brown, painter, and their daughter, Lydia Bush-Brown, decorator and worker in textiles. Mr. Bush-Brown shows his recently completed portrait bust of his uncle, H. K. Brown, made for the library of the University of New York and also the head of the late Viscount Bryce. Mrs. Bush-Brown's paintings include the portrait of her husband in his working smock, seated in an arm chair with his head resting on his hand. The daughter is represented by a number of decorative panels for wall hangings done in textiles of brilliant coloring.

Otho Cushing is in Washington, the guest of Captain and Mrs. Luke McNamee, making a number of portraits, including those of Miss Patricia Ainsa and Mrs. H. Wells Rusk, wife of Commander Rusk, U. S. N. Mrs. McNamee has lately opened a most charming studio, over the "White Peacock" Tea House. One other studio in the same artistically converted barn is that of Miss Blanch Greer, illustrator and decorator.

Sally J. Farnham, sculptor, has just completed a bust of President Harding.

David Edstrom, sculptor, has had a studio in the Art Centre all winter where he is at work on several pieces, among them "Man Triumphant," which will be shown in Washington with other of his works. Mr. Edstrom is president of the Sculptors' Guild of Los Angeles, where there is to be an exhibition of his work to be shown later in Eastern cities.

The anonymous donor of paintings by Mary Cassatt to the Metropolitan Museum, New York, and to the museums of Detroit and Cleveland has given a painting by the same artist to the Corcoran Gallery. The picture is of a child six or seven years of age who is sewing. The Corcoran already possessed a picture by Miss Cassatt, showing a young woman on the balcony of a house in Paris.

A private view will be held on April 7 of the thirty-first annual exhibition of the Society of Washington Artists at the Corcoran Gallery, to continue until April 23.

—H. W.

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### PROVIDENCE

The twenty-sixth annual exhibition of the Providence Water Color Club, held as usual in the gallery of the Providence Art Club, consists of ninety-two paintings representing thirty-five members from a total of about seventy. The percentage of members exhibiting is unusually low but this does not materially hurt the general average of the show. Local water color shows are sure of a nucleus of important examples from such well-known men as S. R. Burleigh, H. Anthony Dyer, F. C. Mathewson and F. Usher De Voll, all of whom are well represented this year.

The still-life by Dorothy Hunter Brown, a large water color in purples and subdued yellows, holds its own with anything in the gallery. Another pleasing work, "After the Shower," by Earl R. Davis, is especially noticeable for the clarity of the rich greens.

August Satre and Fred R. Sisson have three examples each in the modern post-impressionistic manner, there are two landscapes by Frank Carson, and several sketches by Nancy C. Jones are admirable in composition and color. Edna M. Martin sends a very likeable group of studies of animals and birds, there is a fine "Winter Sunlight" by Angela O'Leary, H. Cyrus Farnum shows two good African pictures, Gertrude P. Cady two pasture scenes, "Columbia Roses" and "Raspberries" are in the best manner of Clara Maxfield Arnold, and Percy A. Albee is represented by two well-considered paintings in tempera and a group of lithographs.

At the annual meeting of the Providence Water Color Club, Percy A. Albee was re-elected president and Stacy Tolman and Stowell B. Sherman, secretary and treasurer, respectively. W. Alden Brown was chosen vice-president in place of William H. Drury.

The Providence Art Club announces a loan exhibition of Oriental textiles for an early date, to be followed by the annual general exhibition of paintings and sculpture.

The two small galleries at the Rhode Island School of Design are occupied during March by Chinese paintings and sculpture of the T'ang and Sung dynasties and by recent gifts and loans of European and American paintings. The latter, which completely fill one of the two galleries, are varied in character and include important recent purchases and bequests.

—W. Alden Brown.

### Hartford

Oscar Anderson, marine painter, is holding his tenth annual exhibition in the Annex Gallery of Wadsworth Atheneum until March 18. The collection comprises about seventy paintings done at Gloucester, many of small size. "A Breeze," "Evening," "Night" and "The Fading Glow" have special charm.

—Carl Ringius

### NEW ORLEANS

The twenty-first annual exhibition of the Art Association of New Orleans at the Degado Museum was opened March 10 and will continue for one month. Taken as a whole, the exhibition is good and there are some splendid paintings.

"The Quiet Hour" by Ellsworth Woodward is a work of great merit, full of feeling, and well conceived and executed. "Above the Rapids" by Boyer Gonzales is deserving of special mention. "The Rolling Hills" by Will H. Stevens is freely executed and pleasing in color. Roderick MacKenzie, of Mobile, is represented by two pastels showing workmen at a furnace at night, and by a good landscape. Gideon Stanton in "A Portrait" shows marked improvement. Among other exhibitors of notable works are Mrs. Gertrude Roberts Smith, Virginia Parker, Mrs. Ines Luganao, Alberta Kinsey, Julia Massey, Emily M. Huger, Marie Seebold Molinary and Sadie A. E. Irvine.

### Springfield, Mass.

The twelfth annual exhibition of paintings at Miller's Gallery closed with a record of better attendance and more general public interest than ever. Among the sales were Robert Strong Woodward's large "Hills in May," and the late Walter Blackman's "In the Courtyard," showing a monk-connoisseur in poultry judging of supplies for the larder; both of these being purchased for the George Walter Vincent Smith collection. Previously the largest one of the group of three "Evening" landscapes by C. P. Appel was sold.

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## LONDON

We are going through a phase which expresses itself in an enthusiasm for achieving a Brighter London. There is Mr. G. K. Chesterton advocating comic statues, based on some of the classic comedians of literature, such as Samuel Weller and Mr. Micawber, as a relief from politicians and reformers (they are by no means synonymous) in smug frock coats and tubular trousers. This suggestion has naturally paved the way for the obvious rejoinder from a ribald press that London is always amply provided with comic statues, the majority of our monuments being of a distinctly mirth-provoking order.

The Royal Academy will hold early next year an exhibition of decorative painting and sculpture, when a special feature will be made of schemes of decorations contemplated by municipal and other bodies, practical details as to lighting and measurements being furnished. Tapestries and mosaics, plaster models and cartoons will be shown in addition to paintings and sculpture.

Willingness has been evinced of late by polytechnic schools and other institutions to place at the disposal of students large expanses of wall space for decorations. The London County Council is following out a similar plan in connection with its new County Hall. It is efforts like these which should help in achieving the brighter London.

To Frank O. Salisbury was given the commission to paint the scene of Princess Mary's wedding. A seat commanding a comprehensive view of the event at Westminster Abbey was obtained for him. The participants gave him additional sittings for portraits, and the wedding garments will dwell afterwards for some time in his studio. Mr. Salisbury has carried out many works representing historic events during the last few years, but so far his compositions have been lacking in vitality and interest. To Solomon J. Solomon was given the commission to paint for the bride the portrait of Viscount Lascelles, which the Royal Society of British Artists presented.

If the cult of the antique needed any stimulus this would certainly have been afforded by the notable ascendancy among the wedding gifts of antique silver, furniture, lace and porcelain, presented by donors familiar with her tastes in these directions. The fashion of presenting wedding gifts of this character probably will be greatly in favor henceforth for some time, and Bond Street and St. James' will have cause to congratulate themselves.

A real labor of love has been the arrangement and classification of the 50,000 engraved portraits and views which Mr. Baddeley has presented to the London Library. This work has been carried out in a most disinterested fashion by Mr. Francis Harvey of St. James's Street, who has devoted months to it. Among the historical plates are a number of notabilities among royal, naval, army and political circles.

The Gorer collection of Chinese porcelain has now been removed from 178 New Bond Street, W., to 31 Old Burlington Street, in association with Messrs. Lenygon & Co.

Apropos of the forthcoming sale at Knight, Frank & Rutley's of the remaining portion of the Bohn collection of autographs (among them the holograph draft of Shelley's will) the fifth volume of "Autograph Prices Current" compiled by A. J. Herbert has now been published, bringing the publication up to July of last year. In six months will appear the next and sixth volume, to contain illuminated MSS., which could not be included in the present volume. This work, with its comprehensive reference index, is bound to be of the greatest value to collectors.

At The Bromhead & Cutts Gallery, Cork Street, there is an excellent exhibition of the work of the graver-printers in color. Of especial value is the work of the president, Theodore Roussel, whose methods break new ground and who obtains results which in their freedom and breadth suggest possibilities not yet generally realized in this connection. The various methods employed by the exhibitors achieve various interesting efforts, as for instance the intaglio and the relief engravings on metal respectively, the wood engravings and so on.

Of Turner one never tires. At the Agnew Galleries, where an exhibition of water-colors by artists of the early English school is being held, there are some Turner sketches that glow with that wonderful transparent color which gives to his work its perennial glory. He is in good company here, for there is a lovely De Windt near by and a Cotman and a Cozens, both of them beautiful examples, to say nothing of a Girtin, a sketch of "Paris" which well maintains the esteem which of late has been given to this painter's work.

John Wheatley, exhibiting at the Grosvenor Galleries, is undoubtedly a force to be reckoned with. Added to an unusually sound sense of draughtsmanship, he has fine feeling for color. The Contemporary Art Society has bought his oil painting of "Flora," included in this exhibition, a portrait painted in a splendid straightforward manner with a swift, sure touch of mastery.

Augustus John, together with a group of Chelsea artists, is said to be about to turn his attention to the artistic needs of the cinema film industry.

William Shackleton's pictures at the Leicester Gallery have a pleasant poetic character which is exceedingly rare in these prosaic days. It is work of a high order, very subtle and individual.

—L. G. S.

## PARIS

J. E. Zingg (Druet's) is a painter who combines alone qualities we find dispersed among a number of his contemporaries: that striving for pictorial composition which is increasingly conspicuous at the Automne and Independants Salons. His joyousness is not frivolous; his gravity is not dull. On occasion he is reminiscent of the Flemish painters as in his animated scene of a country fair in Auvergne, exuberant with peasants shouting at their cattle, or in his snow-covered villages whose life is not superimposed upon the landscape to give distance and proportion but is entirely one with it as in a picture by Breughel. Every canvas has its peculiar and appropriate feeling: there is holiness in *La Famille du Berger*; the oppressiveness of anticipated music in *Le Concert* (shown recently at Pittsburgh); and the lusty enthusiasm of propitiously accomplished labor in his harvest scenes.

In the same galleries M. Lebasque is represented by water colors showing the pen or pencil line indispensable in modern aquarelle. Lebasque is extremely skillful with feminine sun-bathed figures in the open, and is representative of the women of his time very much as Watteau was of his lady contemporaries. His land and seascapes are sometimes more commonplace.

The Zorn show at the Galeries Marcel Guiot comprises his most famous etchings: the portrait of Ernest Renan (second state) which he accomplished in one hour; a unique picture of Zorn and his wife; the portrait of Rodin (first state) with dedication in the artist's hand; the portrait of Mme. Armand Dayot belonging to M. Armand Dayot; "The Mother" known as the "Madonna," the delicate "Femme à la Cigarette" (first state); and the "Guitar" or "Souvenir" in his dark manner. No Northern artist has rendered woman with such delicate sensuousness.

In contradiction to certain current opinions here one might suppose that cosmopolitan demonstrations did honor to the city as a world-capital of art. Those of Piet van Wijngaert and Lodewyk Schelfhout (Galérie Billiet) acquaint us with two of Holland's best contemporary artists. Yet I do not remember their names at the display of modern Dutch pictures held in the Salle du Jeu de Paume last year. Wijngaert is a sturdy, independent builder of pictures in which the polished oakpanelling and shining copper pans of the model Dutch interior are called to mind whether he paints a hay-stack in a farm-yard or a bunch of tulips in a stone jar. Schelfhout is typical of that spirituality which has always haunted the Netherlands and Flanders in turns with realism.

Mme. Marcelle Rouffie (Galeries Allard) is gifted for the rendering of sky and water. "Fog at Sea," in which not a solid element enters, recalls Turner without blasphemy. Mme. Rouffie has done some work in the United States to which she owes several of her most poetic effects. Among these are a view of Silver Lake, Hoboken and the "Buildings" with its cleverly rendered haze. From her pictures of the dramatic barrenness of the French battlefields, the State has chosen one. It is in the Touraine country, with its apparitions of phantom-architecture rising up from the broad flood of the shallow Loire.

*L'Araignée* (Devambez) is one of those events in which the fashionable world of Paris is wont to delight, for it hardly strains the intellect even if it does the smile. For the group's aim appears to be humor, a "retrospective" of the late cartoonist Caran d'Ache, who was universally famous twenty years ago and is now almost forgotten. Various contemporary caricaturists participate. The section devoted to book illustration showed once again the huge strides made of late years in France in the art of publishing. Segonzac's majestic drypoints of life and death at the front, Charles Martin's fastidious pictures for Wilde, Laboureur's subtle paraphrases on Cubism, Dignimont's scenes of ribaldry, Louis Hervieu's brush and ink realities and imaginings—from these there is lasting pleasure to be derived.

The Société des Peintres du Paris Moderne holds its show under the aegis of one of the greatest minds in France today, the celebrated author, J. H. Rosny, aîné, who, as its president, succeeds to such distinguished men as M. Jean Guiffrey of the Louvre, Auguste Lepère and J. F. Raffaelli. The committee comprises distinguished names. This high patronage is not, however, seconded by a following worthy of it. On the walls the work of Theodore-Earl Butler, Charles Jacquemot, André Léveillé and Charles Igounet de Villers alone stands out to some advantage among that of some half hundred exhibitors. It is never any use tethering artists to a prescribed subject. —M. C.

## Baltimore

It now appears probable that in April the print room of the Maryland Institute will be filled with the work of Arthur B. Davies and the gallery with Picassos, Picabias, Cézannes, Renoirs and Monets, not to mention some Sternes and Sloans. If this actually comes to pass there will be no doubt about this season having been the most remarkable one that Baltimore has known.

Edward Berge has designed a bust in heroic size of Chapin Harris, founder of the Baltimore College of Dental Surgery. The bust will be given to the city by the Alumni Association of the college, and is to be erected at the corner of Cathedral and Preston Streets.

## PHILADELPHIA

The Sketch Club's gold medal was awarded to Paulette Van Roekens for a vivacious painting of the Girard Trust Building in a gala attire of flags. The medal was designed by Tait McKenzie. The jury consisted of Joseph Pierson, R. Blossom Farley and George Harding. First honorable mention went to Carl Lawless and second to Katherine Farrell.

Beatrice Fenton, who won the Widener medal for sculpture at the current exhibition at the Pennsylvania Academy, has received the Fellowship prize of \$100. Last week, Miss Fenton was given an honorable mention at the Plastic Club. The Fellowship prize is for work in the animal exhibition by a former student of the Academy, who has attended that institution within the last ten years. It is decided by vote of members of the Fellowship.

At the annual exhibition of work in any medium at the Plastic Club, the portrait of Mrs. Donald Graham by Mrs. Juliet White Gross occupies a conspicuous place. It is painted in a charming scheme of yellows and greens, with delightful passages, but one might wish that the face were treated somewhat more simply. Her smaller canvas, "Mother and Child," is altogether beautiful as a decoration and extremely poetic and individual in conception. Two attractive plaques and a portrait bust are contributed by Beatrice Fenton. Among other good works are a large snowscape by Elizabeth Washington, delicately colorful yet strong; two vigorous, richly colorful snowscapes by Fern Coppedge, a characteristic and very personal mountain view by Mary Butler; a landscape and a powerful "carrying" study of red flowers by Cora Brooks, a very fine poetic harbor view by Marion MacIntosh and still lifes by Minnie Miller and Lillian Meesser. Other contributors are Elizabeth Price, Anna Speakman, Katherine Farrell, Paulette Van Roekens, Florence Dell Bradley, Edith Mann, Ethel Herrick Warwick, Rosella Busby, Isabel Hickey, Helen Reed Whitney and Caroline Bonsall Worthley.

The etchings of André Smith are well known, especially his illustrations to "In France with the American Expeditionary Forces." Last year he spent in Spain, some of his garnerings from which country are now on view at the Print Club. The other contributor, Clifford Addams, is not so well known in this country. He is a Philadelphian, born in 1872. He received a three-year Cresson Scholarship from the Academy of Fine Arts to study in Europe. He later apprenticed himself to Whistler, serving three years, and he married Inez Bates, Whistler's other apprentice. In 1914 he joined the British Navy and served in the Grand Fleet five years. He has not long been back in this country, and first began attracting attention in Philadelphia last fall at the annual water color show, with his etchings. He had three outstanding canvases in the Corcoran show and at present has five in the exhibition at the Academy. The etchings at the Print Club consist of prints of Venice and London made, presumably, when a devoted Whistlerian. Those of recent date, of which there are several of Scapa Flow, are broader and simpler in treatment. But whether almost overly meticulous as he seems to be in several of the older prints, or whether caricaturistic as he often is, he always has the personal note.

Although Thornton Oakley has elsewhere recently exhibited a number of his illustrations, now on view at the School of Industrial Art, where he is an instructor, the present settings are more advantageous to several of his orderly calm, very fine Oriental subjects in black and white; and detrimental to his sketches and small studies in color, which show the impetuous vitality and joy of this gifted artist when he is keyed up and lets go.

—Edith W. Powell

## Detroit

The "wild men" have taken possession of the Institute of Arts. Concerning the merits of the paintings the Arts Commission, which is sponsoring the show, makes no comment. The pictures, which have been displayed in other cities, occupy two galleries, the smaller containing Cézanne, Gauguin, Matisse, Van Gogh and others who, in the language of a local critic, "represent the saner and more skilled section of the extremists." The larger gallery is given over to paintings of loud and resonant hues. Various African idols are placed in this room, as if to show one of the influences of the extreme modernists. Paintings by Joseph Stella, Ribemont Dessaignes, James Daugherty, Patrick Bruce, Alfred Partikel, A. S. Baylinson, Godewois, Alexandre Archipenko, Katherine S. Dreier, and Helen Jungerich are shown.

Twenty Detroit artists are represented in the second members' show of the year at the Carper Galleries. This display consists entirely of paintings. Thirty-three are shown, many of which are meritorious.

## Toledo, O.

March exhibits at the Museum of Art are water colors by Felicie Waldo Howell and nineteen canvases painted in China by Frederic Clay Bartlett.

Nicholas Yellenti, with twenty-two oil paintings, follows the sale and display of landscapes by John F. Carlson at the Mohr art galleries.

Water colors by Louis U. Bruyere are being shown at the Artkian studio and club rooms during March.

—Fred Sottek.

## BOSTON

The art committee of the St. Botolph Club has arranged a small but interesting exhibition of paintings by "New York artists" in its gallery in Newbury street. Boston has through Mr. Pepper's Art Club shows become quite familiar with the work of the artists represented and it is a pleasure to renew acquaintances. One prominent local artist went so far on the opening day as to say: "We don't like the way they paint over in New York but it is a pretty good example of what they are doing, don't you think?"

But it is a first-rate show and whoever made the selection did themselves proud. Among the artists who sent pictures are Childe Hassam, George Bellows, Matilda Brownell, Clifford Addams, E. K. K. Wetherill, Eugene Speicher, Emil Carlsen, Everett L. Bryant, Leon Kroll, Ellen E. Rand, Mary Foote, Walter Ufer, Alexander Bower, Mahonri Young, Robert Spencer and Willard Metcalf. Six bronzes by Paul W. Bartlett, including his head of Lafayette, add distinction.

The outstanding painting is the portrait of Katherine Rosen by that interesting technician, George Bellows. Difficult problems of lighting, drawing and values have been successfully worked out by the artist. While the lack of animation and the far-away, dreamy expression portrayed have appeared to several as a fault, to the writer it gave a certain character above and beyond the outward semblance of the sitter. Eugene Speicher's portrayal of the same model shows how entirely different a point of view two artists can adopt. Speicher's canvas is notable in quite another way.

Hassam's painting is a large interior with a figure called "Looking into the Little South Room." Alexander Bower has two vigorous marine views and Mary Foote a handsome portrait of B. Preston Clark, besides a landscape, "Rain Mountain." The exhibition continues through March 25th.

At the Guild of Boston Artists Lila Cabot Perry is showing a group of thirty paintings comprising examples of her work from the early days in Paris when she became a follower of Monet, through her stay in Japan, and up to the present time. A large portrait group of a mother and two children has been accorded especial honor. Finely painted is the portrait of a young Japanese girl in a brilliant-hued costume against a slate-colored background.

At the Brooks Reed Galleries is the annual early spring exhibition of paintings by French Impressionists. Several works by Monet, Degas, Guillaumin, André, Renoir, Pissarro, Sisley and Maufra are hung. Two Renoir portraits are excellent in quality and carried to a completeness beyond his usual wont—"Waterloo Bridge" and one of the "Lily" series are the themes of two Monet paintings, the latter dated 1908. The exhibition will close March 18.

The Museum of Fine Arts has just put on exhibition a newly acquired portrait by John Singer Sargent, painted at the age of 23. It portrays a young boy standing with a dog clutched under his arm. It was brought to this country from a private collection in England and sold through a local dealer. The painting goes a long way to prove the theory that artists are born, not made.

Elizabeth Wentworth Roberts is painting in Bermuda while an exhibition of her paintings of "Figures on the Sands" is being shown at the Business Women's Club, Bowdoin street.

W. L. Carrigan is holding his first exhibit of landscape pictures at the Vose Gallery through March 18. He is an ardent admirer of Emil Carlsen with whom he studied for years. Yet his work is strongly reminiscent of Twachtman. One of the eighteen pictures exhibited, "March Storms," shows a blinding storm with a house nestled in a grove of trees, done in a very Twachtmanesque fashion.

—Sidney Woodward.

## Lincoln, Neb.

The annual exhibition of the Nebraska Art Association was held at the University Library Building. The membership fees of stockholders and contributing members will be devoted almost entirely this year to the purchase of new paintings for the collection. The display comprised work by local artists, a rotary exhibit sent out by the American Federation of Arts, paintings by the Artist Group of the Middle West, and industrial art from the Dayton (O.) School.

The local exhibitors included Olive Rush, Hermine Stellar, Alice R. Edmiston, Clara Walsh Leland, Helen Wilson and Andrew J. Haugseth. Miss Rush showed five paintings done at Santa Fe, N. M., where she had a studio for a time. Miss Wilson exhibited Provincetown pictures and a portrait was shown by Miss Stellar. Mr. Haugseth was represented by a still-life study and the others by landscapes. The Middle West painters who sent work are Mathias J. Alten, Wayman Adams, Jessie Arms Botke, Fred Carpenter, Frank Dudley, Irma Kohn, Carl Krafft and Dudley Crafts Watson.

## Houston, Texas

The Houston Art League at a luncheon presented the question of building an art museum to the people of Houston. Able speakers discussed the place an art museum fills in the development of a community. Announcement was made that \$40,000 of the \$200,000, which is the goal of the campaign, has already been subscribed.

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## CHICAGO

Miss Grace Ravlin, a Chicago artist who has spent years painting in northern Africa, has a gallery filled with colorful canvases at the Art Institute. Miss Ravlin has the dramatic instinct and a love for sunshine playing upon color. Her subjects include street scenes, festivals, processions and curious customs. One of her canvases is in the Luxembourg. The friends of American Art in Chicago purchased two pictures. She was the recipient of the Charles S. Peterson prize in 1922 at the Institute.

Miss Margery Ryerson shows etchings in the print rooms. Her drawings of infants in black and white form a diverting gallery.

The second International Exhibition of Water-Color Paintings will open at the Institute April 15. Four prizes are offered: the Bernard A. Eckhart purchase prize, \$250, for the best water color by an American; the Mr. and Mrs. Frank G. Logan prize, \$150; the William H. Tuthill prize, \$100; and the Charles E. Kremer prize, \$100.

Robert W. Grafton, portrait painter, has his annual exhibition at the Thurber Galleries. His children, in the natural positions they assume at play, give an unusual note to the display. Among the portraits are those of Mrs. Will J. Davis and daughter Flossie, Gardiner Van Ness and Radford Van Ness, Timothy Nicholson, John Elwood Bundy and Duane Stranahan, son of Mr. and Mrs. Frank Stranahan, Toledo, O.

Visitors numbering 132,490 men, women and children attended the Art Institute during the twenty-sixth annual exhibition of paintings and sculpture by the artists of Chicago and vicinity between Jan. 26 and March 5, the closing day. During the month of February, the attendance reached 91,668 in twenty-eight days. There were festal occasions in which sixty women's clubs affiliated with the Municipal Art League had gallery tours, held receptions to artists, and gave banquets in the Art Institute. The display of the Chicago Society of Etchers helped to draw visitors during part of the same period.

Frank C. Peyraud, landscape painter, who has been at work in his native land, Switzerland, since last summer, has a score of his American paintings from the Berkshires, southern Illinois, and elsewhere on exhibition at Newcomb-Macklin & Company's.

The Municipal Art League purchased "The Oaks," a decorative autumn landscape, executed in Brown County, Ind., last autumn, by Miss Lucie Hartrath, for the Municipal Gallery. The canvas was selected by vote of the Art League members from the exhibition by the artists of Chicago.

John F. Carlson is represented by thirty landscapes in the galleries of Carson Pirie Scott & Company until April. Winter landscapes predominate, with here and there a canvas suggestive of spring. His technique is excellent and he also has a good imagination.

From the Wilson Irvine exhibition of landscapes in the same galleries five canvases were sold.

## Omaha

The exhibition of applied arts in the galleries of the Omaha Society of Fine Arts presents a distinguished array, more than six hundred entries, of the crafts work of this country. The exhibition, coming from the San Francisco Museum, had previously been organized and exhibited by the Art Institute of Chicago. The display of textiles is representative, more diverse than usual and very colorful. The jewelry, metal work, and carved, tooled and inlaid wood, as well as the lacquered screens by Robert Chanler, of New York City, are distinctive. Among the works of the various potters, Mrs. Robineau's exquisite carved pieces and the glazed lustre jars of the Pewabic Pottery of Detroit show great advance in the craft.

The exhibition of paintings of Nicolas Roerich aroused much interest. The Society of Fine Arts purchased for its permanent collection "The Tower" from the Princess Maelme series.

On March 10 a large exhibition of the work of Birger Sandzen was opened. Sandzen is regarded as the Middle West's own artist and his paintings have attracted many visitors.

## LOS ANGELES

The first annual traveling exhibition of selected pictures by Western painters, showing works ranging from the academic to the ultra modern, is now in full swing at the Los Angeles Museum, this being its first "stop-over." From here it goes to San Francisco, San Diego, Santa Fe, Seattle, Denver, Portland and Kansas City, all of which cities are entitled to the show because of membership in the Western Association of Art Museum Directors, and all of which are represented in the exhibition. There are seventy-eight canvases, no sculptures. Each artist shows one painting only. The display is a very good one, and we need harbor no fears concerning the "growth of art" in the West. The exhibition is for 1922-1923.

Loren Barton shows etchings in the print room of Cannell & Chaffin's. This young etcher has a delicate touch, reminding one, now and again, of Whistler. She exhibits delightful things from Chinatown, from the harbor at San Pedro (in which her distances are particularly subtle) and several portraits and old houses; among the latter being the home of Robert Louis Stevenson.

In the fifth annual exhibition of the California Society of Miniature Painters, which closed at Cannell & Chaffin's March 15, there were over fifty entries, the work of eighteen painters. The society had not exhibited since 1917. The jury of painters, none of them miniaturists, who acted for the society was composed of Dana Bartlett, Max Wiczorek and John Coolidge. A gold medal, designed by Douglas Donaldson, was awarded Anni Baldaugh van Westrum for her group, "Gladys Jameson and Child." An honorable mention was bestowed on Mabel Beatrice Smith, for "Curls and Black Lace," a well-drawn figure in a charming composition. Miss Smith is the artist who recently walked with her brother and sister from New York to Los Angeles.

William Ritschel stopped in Los Angeles on his way from Carmel to New York, from where he will sail, on March 31, for Tahiti and the Marquesas Islands, to be gone for some years. He will paint figures out of doors, as well as marines. He will live in a house-boat, with several native servants, and go from island to island.

The International Exhibition of Print Makers opens at the Los Angeles Museum in the latter part of March, to continue for almost a month, when it will immediately be followed by the annual show of Painters of Southern California. Just now attractive water colors, all in gouache, by F. Grayson Sayre, are exhibited in the print room.

At the Ebell Club some of the painters of Laguna Beach are showing landscapes and marines. Among the exhibitors are Anna Hills, Karl Yens, A. W. Griffith, Conway Griffith, Ida Russell Bolles, Emily H. White, Clarkson Colman, Theodore Jackman and Frank Cuprien.

Through March, Alson Clark is exhibiting at the Friday Morning Club.

Cannell & Chaffin announce for next week an exhibition of flower studies by Carle Blenner and the annual show of landscapes in water color by Marion Kavanagh Wachtel.

Cartaino Scarpitta, who recently came to California from New York, but who was born in Palermo, is showing at the same gallery a dozen portrait busts in bronze and plaster.

A small exhibition of pastel and oils, all landscapes and shore marines, is held by Lillian Prest Ferguson at the Shakespeare Club, Pasadena, and Benjamin Chambers Brown is exhibiting landscapes in oil at the Ely Gallery, in that city.

Paintings of California by Ida Maynard Curtis, of Carmel, are shown at the gallery of O'Hara and Livermore, Pasadena, through March.

The work of Birger Sandzen is shown in the print room at Los Angeles Museum.

The West Coast Arts, Incorporated, a club of women painters and sculptors, is to hold its spring exhibition at the Franklin Gallery, in Hollywood, to continue until the middle of April.

A. A.

## Waterbury, Conn.

About 160 etchings by Whistler are being shown by the Mattatuck Historical Society.

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Ackermann Gallery, 10 East 46th St.—Exhibition of modern mezzotints, through March.

Ainslie Galleries, 615 Fifth Ave.—Paintings by Lucia D. Leffingwell, through March; landscapes by H. M. Fisher, to April 6.

Anderson Galleries, Park Ave. and 59th St.—Portraits of American Indians by W. Langdon Kihn; pottery, blankets, beads and leather work by Pueblo and Blackfoot tribes, March 20-April 2; textile paintings by Ethel Wallace, March 20-27.

Arlington Galleries, 274 Madison Ave.—Exhibition by Lilian Westcott Hale, to March 25.

Arden Gallery, 599 Fifth Ave.—Exhibition of Durant faience, to March 27.

Art Center, 65-67 East 56th St.—Paintings and oriental objects of art belonging to the Tiffany Foundation, to March 25; "Good Taste in Dress for the Young Girl," March 23-April 22.

Babcock Galleries, 19 East 49th St.—Paintings by J. E. Carret and pastels by John Westerberg, to March 25.

Belmaison Gallery, John Wanamaker's—Modern American and European paintings, to March 31; drawings and flags by Guy Arnoux, to March 31.

Bourgeois Galleries, 668 Fifth Ave.—Exhibition by Robert Laurent, to March 25.

Brooklyn Museum, Eastern Parkway.—Paintings from A. A. Healy bequest; Tissot water colors; pictures by contemporary Italian artists; Swedish porcelain figurines by Mme. Vicken de Post.

Brown-Robertson Galleries, 415 Madison Ave.—Water colors by Florence Robinson, to March 22; portrait etchings by Pierre Nuytens, March 23-April 8.

Brummer Galleries, 43 East 57th St.—Paintings by Maurice de Vlaminck, to March 25.

Civic Club, 14 West 12th St.—Paintings by Barth Verschueren, to March 26.

Daniel Gallery, 2 West 47th St.—Recent landscapes by Ernest Lawson; paintings in water color by modern French artists.

Dudensing Galleries, 45 West 44th St.—Boutet de Monvel and his friends, through March; fairy tales in water color by Eleanor Abbott, through March.

Durand-Ruel Galleries, 12 East 57th St.—Paintings and pastels by Degas.

Ehrlich Galleries, 707 Fifth Ave.—Portraits in the point by Walter Tittle, to March 25; comparative exhibition by "old masters," to March 25; lustre and glass by Sarah Comer, to March 29.

Fearon Galleries, 25 West 54th St.—Three great English masterpieces, to March 25.

Ferargil Galleries, 607 Fifth Ave.—Paintings by Carlsson, Weir, Redfield and Davies, starting March 20.

Ferargil Studio, 24 East 49th St.—Pastels by Arthur B. Davies, to April 1.

Folsom Galleries, 104 West 57th St.—Paintings by American artists.

Galerie Intime, 749 Fifth Ave.—Landscapes by Julie Mathilde Morrow, and Hindu Art objects by Brahma Behary Sircar of Calcutta, March 20-April 4.

Harlow Gallery, 712 Fifth Ave.—Modern American paintings, to March 31.

Kennedy Galleries, 613 Fifth Ave.—Rare American prints, through March.

Keppel Galleries, 4 East 39th St.—Prints by Lepere, to April 1.

Kingore Galleries, 668 Fifth Ave.—Decorative panels and screens by Robert Chanler, March 21-April 21.

Knoedler Galleries, 556 Fifth Ave.—Lepere wood engravings from Lotz-Brissonneau collection.

Kraushaar Galleries, 680 Fifth Ave.—Paintings by Gifford Beal, to March 31.

Lewis & Simmons, 612 Fifth Ave.—Old Masters and Barbizon Paintings.

Little Gallery, 4 East 48th St.—Handwrought silver by master craftsmen.

Lowenbein Gallery, 57 East 59th St.—Permanent exhibition of small paintings by American artists.

Macbeth Galleries, 450 Fifth Ave.—Recent paintings by Gardner Symons and Edmund Greacen, to March 27.

Mrs. Malcolm's Gallery, 114 East 66th St.—Etchings by Katherine Merrill, to March 25, 2 to 6 p. m.

Metropolitan Museum, Central Park at 82d St.—Lace lappets and cap crowns, to March 31; Old English Prints; memorial exhibition of Abbott H. Thayer, beginning March 20.

Milch Galleries, 108 West 57th St.—Paintings by Wilson Irvine, and pastels of the Casapedia River, Canada, by Arthur C. Goodwin, to March 25.

Montross Gallery, 550 Fifth Ave.—Exhibition of new pictures by Horatio Walker, to March 25.

Musmann Gallery, 144 West 57th St.—Paintings of the South by Margaret M. Law, March 18-April 1.

National Arts Club, 15 Gramercy Park—Lithographs by Bolton Brown, to April 3.

N. Y. Public Library, Fifth Ave. and 42nd St.—"The Making of an Aquatint," to April 30; "Old City Views," American prints, to March 31. Etchings by A. H. Haig, to March 31.

Pen and Brush Club, 134 East 19th St.—Exhibition of water colors and pastels by members, to March 24.

Ralston Galleries, 4 East 46th St.—Exhibition of Barbizon paintings and XVIII century English portraits.

Rehn Galleries, 6 West 50th St.—Exhibition of works by American masters.

Rosenbach Co., 273 Madison Ave.—Barbizon paintings and rare books.

Salmagundi Club, 47 Fifth Ave.—Paintings by seven artists, beginning March 20.

Sculptor's Gallery, 152 East 40th St.—Exhibition by English Modernists, to March 22.

Scott & Fowles Galleries, 667 Fifth Ave.—Beauties of the Court of Charles II painted by Sir Peter Lely, Sir Godfrey Kneller and other masters of the period.

Society of American Fakirs, 11 East 44th St.—Paintings and sketches of the South Seas, by Oscar T. Schmidt, to March 31, 1 to 5 p. m.

Society of Independent Artists.—Sixth annual exhibition, at the Waldorf-Astoria, March 11—April 2.

Sternier Gallery, 22 West 49th St.—Paintings by Samuel Halpert, beginning March 20.

Arthur Tooth & Sons, 709 Fifth Ave.—French paintings of the XVIII century and Barbizon schools.

Whitney Studio Club, 147 West 4th St.—Drawings by Boardman Robinson, to March 26.

Wildenstein Galleries, 647 Fifth Ave.—Paintings, drawings and sculpture by Rose O'Neill; costumes and settings for the Chauve-Souris by Nicholas Remisoff, beginning March 25.

Catherine Lorillard Wolfe Club, 802 Broadway.—Annual exhibition, to April 15, 4:30—6:00 p. m.

Howard Young Galleries, 620 Fifth Ave.—Paintings by George Inness, to March 25.

**Auction Reports****Daniel F. Appleton Library**

Anderson Galleries, Park Ave. and 59th St.—A collection of French and English classics together with the remainder of the library of Daniel F. Appleton, March 6, 7, 8. Total \$14,056.50 for 945 lots. A report of the sale for items of \$300 and over:

6—Manuscript Bible of the XIII century; G. A. Ball	\$470
8—Manuscript of Book of Hours, containing 19 miniatures, early XV century; W. R. Conklin	1275
9—Manuscript of Book of Hours, with 15 miniatures, late XV century; G. A. Ball	875
79—Old and New Testaments with engravings in color after Reynolds and others, 1800; W. R. Hearst	455
298—Dickens' Christmas books, first issues; Mr. Gottschalk	350

**J. Herbert Foster Library**

Anderson Galleries, Park Ave. and 59th St.—The library of the late J. Herbert Foster, of Providence, R. I., March 14. Total of sale, \$59,083.50 for 232 lots. A report of the sale for items of \$300 and over:

39—Autograph Letters of Mark Twain to William Dean Howells; G. Wells	\$3000
40—Original autograph manuscript of Mark Twain's "More Tramps Abroad"; G. Wells	4500
40A—Letters from Mark Twain to Charlotte Teller; sold to order	675
46—Letter from Oliver Cromwell to Col. Richard Norton; Charles Sessler	575
55—Original drawings by "Phiz" for "Little Dorrit"; W. R. Hearst	3400
56—Original drawings by "Phiz" for "A Tale of Two Cities"; W. R. Hearst	2800
58—"The Great International Walking March of February 29, 1868", by Dickens; F. N. Roberts	500
59—Autograph material and original drawings pertaining to "Oliver Twist", between Dickens and Cruikshank; G. Wells	950
100—First editions of writings of Howells, autographed; W. R. Hearst	850
113—Bibliomaniac edition of works of Charles de Kock; sold to order	725
143—Moore's "Lalla Rookh," extra-illustrated with 69 drawings by Tenniel; W. R. Hearst	950
175—Unpublished Ruskin letters to Henry and Emily Swann; G. Wells	2200
182—Copy of the first folio Shakespeare; G. Wells	8300
203—"Vanity Fair" in original parts; E. R. Gee & Co.	975
219—George Washington's copy of Gibbon's "Decline and Fall of the Roman Empire"; G. Wells	4800
220—George Washington's original letter book; W. W. Cohen	560

**Auction Calendar**

Anderson Galleries, Park Ave. and 59th St.—The historical library of the late Hon. James Phinney Baxter, Mayor of Portland, Maine, afternoon and evening of March 20 and afternoons of March 21, 22.

American Art Association, Madison Square South.—Paintings of the Dutch, Flemish, Italian and French schools, evenings of March 21, 22.

Clarke's, 44 East 48th St.—Old English furniture, tapestries, silver and china belonging to the Philadelphia house of Richard W. Lehne, including the Prince de Hohenlohe's crystal goblets, the Duke of Leeds' dessert service, etc., afternoons of March 22, 23, 24, 25.

Walpole Galleries, 12 West 48th St.—"A Reader's Modern Library," A collection of uncommon Americana, and books on art, morning of March 21.

**Minneapolis**

At the Institute of Arts are six paintings by Harry I. Stickroth, of Chicago, and eighteen by Ettore Caser who, though born in Venice, has done most of his work in this country for the past ten years. Stickroth is a "Prix de Rome" man, and while in Italy he was much influenced by the old masters. The most pretentious of his paintings shown here is "The Valley of Contemplation," a large vertical panel twelve feet in height. A nude female figure occupies the foreground and other symbolical figures group themselves at the sides. Portraits and landscapes are comprised in his other pictures.

Ettore's paintings, though technically landscapes, really express beauty as the artist sees it through the accidental medium of outdoor scenes. Costumed Oriental figures and tropical trees, as well as views of Venice and America, are depicted with imaginative charm.

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